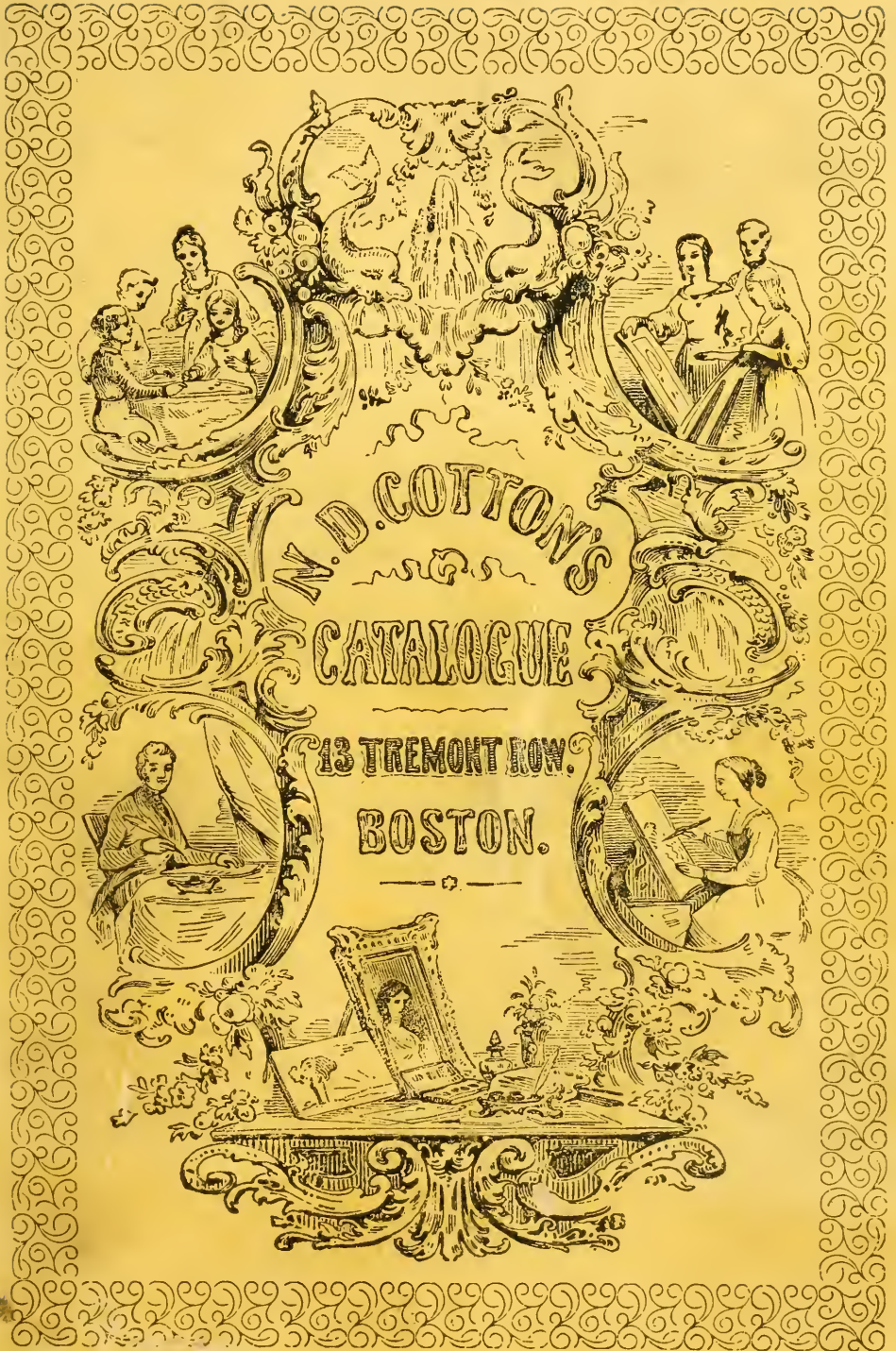


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A. P. Fullerton

COTTON'S CATALOGUE

OF

DRAWING MATERIALS,

STATIONERY,

VALUABLE ENGRAVINGS,

DRAWING COPIES, ETC.

TO WHICH IS PREFIXED

INSTRUCTION IN

WATER COLOR PAINTING,

BY T. & T. L. ROWBOTHAM, JR.

RE-PRINTED FROM THE THIRD LONDON EDITION.

N. D. COTTON.....13 TREMONT ROW,
BOSTON.

B O S T O N :
PRINTED BY DAVID CLAPP,
Over 184 Washington St.

THE ART
OF
LANDSCAPE PAINTING
IN
WATER COLORS.

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THE ART
OF
LANDSCAPE PAINTING
IN WATER COLORS.

To prosecute the study of Landscape Painting in Water Colors successfully, the usual qualifications of industry and energy are eminently necessary. But however great may be the pains bestowed upon the attainment of this object, the results will be found so gratifying, as to ensure the fullest and amplest reward to those pains.

The manufacture of all the materials used in this art is now so perfect, as to give an entirely new character to the art; for the most varied effects are capable of being produced by them in subjects of every kind: and, in the branch to which we propose to introduce the student, there is no degree of excellence, as to truthfulness and power, which is not capable of being attained. The preliminary caution which we wish especially to impress upon the attention of the beginner is, that he should wed himself as little as possible to the particular style of any given master, but making nature his chief guide, should apply the general principles of art (which he will find detailed as clearly as it is in our power to detail them), in the formation of a style which he

may call and feel to be his own ;—*his own*, because he will be able to account, in the management of his picture, for all his processes and effects, upon clear and acknowledged principles. In recommending that the student should not wed himself to the style of any particular master, we cannot of course be supposed to insist upon his closing his eyes to the works of the great masters in the Art, merely applying himself to the acquisition of the knowledge of certain modes and manipulations, but that he should study and observe the excellence of those works as examples of the development of principles, striving to see what, in each given instance, was in the mind and intention of the master, as to the application of his own system and of his own view of principles of Art. If this be well understood in the outset, the pupil will soon be able, after acquiring a little insight into the nature and use of his materials, to advance with a feeling of confidence and comfort ; and in no way will this feeling be more agreeably evidenced to himself than by the fact that he will often be able, by a bold application of his newly-acquired principles, to change a blot or a blemish in coloring into an agreeable or even a charming effect.

It is obvious that we must presuppose that the learner has a fair knowledge of drawing and of perspective. Premising this, we will at once proceed to the business in hand ; and, for the purpose of clearness and facility of reference, the subject will be treated of under the heads of—

- 1.—*Implements and Materials.*
 - 2.—*Processes and Manipulations.*
 - 3.—*The Principles on which a Picture should be constructed, and be treated in its usual stages.*
-

PART I.IMPLEMENTS AND MATERIALS.

THE Implements and Materials used in Water Color Painting are few and simple. They are—

A few china tiles, saucers, or palettes ;

A piece of very soft sponge ;

An old silk handkerchief, and a piece of soft wash leather for wiping out lights ;

A weak solution of gum arabic ;

An eraser, or a sharp penknife ;

A drawing board ;

Paper ;

Brushes ;

Colors.

Of these materials and implements, none need particular notice except the last three, of which we shall now proceed to speak more at length.

PAPER.

The paper most generally used in Water Color Painting is of what is called Imperial size (30 in. by 21 in.) ; under which name the best and greatest varieties of textures, as well as of weight and thickness, can be obtained.

With the mention only of that kind which contains 72 lbs. to the ream of 20 quires, we will pass to those which weigh 90 lbs., 110 lbs., and 140 lbs. each to the ream. The

first of these three may be characterized as a paper generally serviceable for drawings of small dimensions ; for paintings, however, requiring the elaborate and severe manipulations of modern art, the second is well adapted ; the third being a still thicker paper for still more decided objects and emergencies.

Thus paper is distinguished by its weight ; but a still more important distinctive characteristic of paper is in its *texture* or *the grain of its surface*. This texture is greatly varied in different papers ; but the following remarks will enable the learner to make his selection, according to the object he has immediately in view. For most drawings it is requisite that the surface should not be too rough ; yet that it should have sufficient texture to take and retain the color. If it be too fine and smooth, there frequently results an unartistic flatness and a want of brilliancy in the work ; if, on the contrary, it be too rough, the effect is often harsh and coarse, and the details of the picture cannot be executed with sufficient clearness and precision. Yet it must be carefully observed, that for slight sketches these rough surfaces are extremely favorable, the sparkling lights and shadows caused by the mere projections of the material of the paper, aiding the effect in a peculiarly agreeable manner.

The proper sizing of Drawing Paper is a consideration of great importance in its manufacture, and is a process in which failure often occurs. If paper be sized too strongly, color will not float nor wash well upon it, but will appear hard and streaky. If it be sized too little, the color is absorbed too much into the fabric, and it will appear poor and dead.

It is impossible to urge too strongly the importance and advantage of procuring paper of first-rate quality. Every artist of eminence is unsparing of pains and expense in this particular ; since in the saving of time in overcoming any subsequent difficulties, the superior brilliancy of good paper and the great facility in working upon it, compensate a hundredfold for all his pains and expense.

Papers of Whatman's manufacture may be mentioned as possessing a good texture, and as being of a fine quality :

they take the color well, and bear the moderate action of the sponge or of the scraper, without the result of that unpleasant woolliness common to the softer kinds of paper.

The Drawing Paper known as "Harding's," and distinguishable by having upon it the stamp of Mr. J. D. Harding's initials, is valuable for its equality of surface, as it seldom varies much in texture. It is, however, for many reasons, best adapted to subjects in which opaque or body color is employed, as well as for sketching from nature. On account of this last-named purpose, it is much used for making up into solid blocks or sketch books.

BRUSHES.

Brown sable is the hair best adapted to the purposes of the Water Color Painter. It carries color better, and works more freely, than the red sable. This latter is, however, sometimes of service in producing certain effects; in many cases also where a rather stiff foreground color is employed in large works, and when a body color white is used; for it is stronger and firmer than the brown sable, but it does not retain so good a point, nor does it work with the same freedom, as the brown sable.

Brushes of brown sable are generally made by the insertion of the hair into quills; and hence the size of the brush is recognized by the various names of the quills employed: as *Eagle*; *Swan*, large size, middle size and small size; *Goose*, *Duck*, and *Crow*. The Eagle brush is very large, expensive, and seldom used. The small Duck and Crow sables are employed for delicate markings; as in branches, foliage, and architectural details.

Very pleasant and agreeable brushes are now made with German silver ferules; heavier indeed than the quill brushes, but exquisitely made, and much employed for many purposes. These brushes can be obtained of any size, from the smallest miniature to the largest Eagle.

These ferule brushes derive also much value from this

circumstance, that they admit of being made so effectively in a broad flat form. In this form they are employed in foliage for instance, on herbage, or grass, where it is desirable to preserve a square, sharp, and well defined touch. This mode of working is adopted from a similar manipulation in oil painting; and here, as in oil painting, the long handle of the brush is of considerable advantage, when the picture is executed on an upright easel. In this case the mahl stick is used, as in that art.

For the working of skies, a wide flat brush is employed. This is best made of strong red sable for extensive and repeated washings; but if any slight subsequent over-washings be required, the squirrel (or camel hair, as it is called) will be the best, as its hair is softer, and not so liable to rub up the color beneath too quickly.

A flat camel hair brush in tin is a useful and necessary implement, not only for laying broad washes of color, but for damping the paper previously to the commencement and occasionally during the progress of the work, as well as for softening tints where they may be too hard and heavy.

The flat hog hair brushes used in oil painting, if made with a fine soft bristle, are very effective tools in experienced hands, in cases where body color, or any rich and powerful tone is desirable. Their strength and stiffness enable the painter to employ thicker color than can be worked with sable brushes, as well as to force it more effectually into the texture or grain of the paper.

COLORS.

In Water Color Painting, as now practised, the colors are used in three forms; namely, *dry cake colors*, which are considered by a numerous class of artists to have certain advantages as regards purity of tone and perfection of wash; *moist colors*, placed in earthenware pans, and arranged in convenient tin sketching boxes; and *colors* put into collapsible metal tubes, as in oil colors.

Of these forms the second is the most convenient and advantageous for the learner, and even for the advanced artist.

It may be observed that the tube colors above spoken of are chiefly serviceable in large works, requiring a considerable body of color to be laid on in a short time.

It must be remembered that the following catalogue of colors contains only those absolutely useful in Landscape painting; that however nearly they approach each other generally, they all differ in degrees of opacity or transparency—in hue and tone—and particularly in working.

Real Ultramarine.—This brilliant blue is the purest in tint and at the same time one of the most permanent pigments known; it is nearly free from any tinge either of purple or of green.

Beautiful as this color is, it is not so well calculated for mixed tints as many other blues, on account of a gritty quality of which no grinding will entirely divest it, and which causes it to separate itself from other colors with which it may be mixed.

In skies and distances it affords a fine aerial azure. It has, however, not been so much employed for this latter purpose since the introduction of the imitative Ultramarine, known under the name of French Blue.

Ultramarine Ash.—A delicate and extremely tender azure, not so positive in tint as Ultramarine, but which washes much better. It may be used for skies and distances, where tender azure grays are required.

French Blue.—A valuable color, which, of late years, has been added to the artist's list of pigments. It is strong in color and nearly transparent; is useful either in figures, draperies, or landscape. It has a slight tendency to the purple hue, which may be neutralized by the addition of a small quantity of Prussian Blue; after which, it resembles much the tint of the Real Ultramarine, and although not quite so vivid, is more generally useful, particularly as it washes and works well. It is permanent in water color.

Smalt.—Is occasionally used in landscape. It is a vivid and gorgeous blue : bright, deep and transparent, bordering on the violet tint. Does not wash well : is quite permanent.

Cobalt Blue.—A pure light azure blue, nearly transparent ; it washes well, and affords clear bright tints in skies and distances, but is apt to cause opacity if brought too near the foreground. With Light Red, in any proportion, it gives beautiful cloud tints ; with Madder Brown it affords a range of fine pearly neutrals. This color is quite permanent.

Prussian Blue.—A deep-toned brilliant blue, bordering slightly on green, a quality which militates against its use in skies and distances. The old water color painters, however, used it for those parts of a picture, with the addition of a small portion of Crimson Lake to neutralize its green tint. Prussian Blue mixed with Light Red gives a sea-green neutral.

Antwerp Blue.—A deep transparent blue, which has naturally a green tinge, rendering it well adapted for mixed greens.

Indigo.—This color is generally useful in landscape. It is not a bright blue, although very clear in all its tints. With Indian Red it affords very clean purpley shadows ; with either Gamboge, Raw Sienna, Roman Ochre, or Yellow Ochre, it gives clear, sober greens. It stands well.

Gamboge.—A very lively and transparent yellow gum, highly useful in every kind of subject. In landscape, it affords, with Indigo or Antwerp Blue, clear bright greens ; and with Sepia a very useful sober tint : in its very deep touches it shines too much, and verges on the brown.

Yellow Ochre.—This sober and useful yellow is generally employed in the distance and middle ground of a landscape ; it possesses a slight degree of turbidness, and is esteemed for this property, which is considered to give it a retiring quality.

It affords a fine range of quiet greens in its admixture with Antwerp Blue or Indigo; also a very serviceable yellowish drab with Vandyke Brown. It is very permanent and washes well.

Roman Ochre.—Is more transparent and rather cooler in its tint than the above, forming, with Antwerp Blue or Indigo, an excellent range of greens, which are much used by many painters.

Raw Sienna.—More transparent in its tint than any of the Ochres. It has the objection of being rather pasty in working, although by proper skill in its preparation it may be divested of some of this quality. It is much employed in landscape, on account of its being useful both in distance and in foreground; it gives bright sunny tints, and, with Antwerp Blue, very pure clear greens.

Cadmium Yellow.—This splendid, glowing, yellow pigment, prepared from the metal Cadmium, is a recent addition to the palette. It is extremely brilliant and nearly transparent, which qualities make it invaluable for gorgeous sunsets. It also works and washes well, and is permanent.

Indian Yellow.—A rich intense yellow, particularly useful for draperies, and for compounding landscape greens. It washes and works extremely well, and is permanent in water colors.

Italian Pink.—A rich transparent yellow, affording a variety of beautiful foliage-tints, by admixture with Indigo and Sepia in various proportions. These three colors with Burnt Sienna will produce almost every variety of sunny foliage. It gives also fine olive greens by admixture with Lamp Black.

Yellow Lake.—Similar in its qualities to Italian Pink, but a little cooler in tint, and not quite so powerful.

Chrome Yellow.—Is of three tints; pale, deep and orange.

They are opaque colors of strong body, and are occasionally used in thin washes.

Mars Yellow.—A fine, warm and brilliant artificial ochre; quite permanent.

Lemon Yellow.—An extremely pale lively yellow, entirely free from the slightest tinge of orange: it has not much power, and is semi-opaque. In distance, its light wash is used with great effect for cool sunny greens, for which purpose a minute quantity of Emerald Green may be added to it. It is employed for points of extreme high light. It is quite permanent, and washes well if skilfully prepared.

Gallstone.—A deep-toned gorgeous yellow. It affords richer tints than any other yellow, but cannot be depended on for permanency, and for this reason is seldom employed.

Naples Yellow.—A pale semi-opaque but clear yellow, sometimes used in architectural works. The Naples Yellow here spoken of is manufactured with a Zinc instead of a Lead base, as is usual, and is consequently permanent.

Burnt Sienna.—A rich transparent brown orange, much used in every department of water color painting. It yields fine olive greens by admixture with Antwerp Blue (or Indigo) and Yellow or Roman Ochre, Raw Sienna, or any other transparent yellow; and these tints may also be saddened into fine olive neutrals by the addition of Sepia. It is inflexibly permanent, and washes and works well.

Mars Orange.—A very clear and beautiful orange, of the Burnt Sienna character, but without that tendency to brown which distinguishes the latter; it is consequently valuable in its pale wash for bright sunny tints, and is unequalled for clearness of tone. Very permanent.

Brown Ochre.—A dense, deep-toned, brownish yellow,

fine in sandy foregrounds. Brown Ochre and Indian Yellow give a deep autumnal tint of great richness. Permanent.

Carmine.—A very brilliant, deep-toned crimson, possessing great power in its full touches, and much clearness in its pale washes, although in this latter quality not equalling Madder Lake. It flows and washes extremely well, but is seldom used in landscape painting.

Crimson Lake.—Similar in its character to the preceding, but deficient in some of its richness and brilliancy. This color is generally used in all departments of the art.

Scarlet Lake.—More scarlet in its hue than the last, but not so transparent.

Purple Lake.—A transparent, deep-toned Lake, useful in shadows.

Madder Lake, or Rose Madder.—A very delicate carnation, much clearer in its pale tints than either Crimson Lake or Carmine, but wanting in intensity. It is much used in all classes of water-color painting, on account of its superior permanency.

Vermilion.—An opaque bright scarlet red, higher in its tone than any of the others; but a want of transparency, and its not flowing well, preclude its being used so generally as would be desirable: it stands well.

Scarlet Vermilion.—Has properties the same as above, with the exception of being a little more scarlet in its tint, and washing better.

Orange Vermilion.—Rather more transparent than the others, with a clear but not bright orange tint; it washes better than the other descriptions of Vermilion, and is for landscape purposes more useful.

Light Red.—A clear and transparent, but not a bright red, with somewhat of a tinge of orange; it is generally useful in landscape: with Cobalt it yields fine grays; with Black and Brown Pink fine warm near tones. Permanent.

Venetian Red.—Is a very serviceable color for general purposes; its tints, though not bright, are clear, and it mixes and works kindly with Cobalt or with French Blue, affording fine pearly grays. Heightened by Madder Lake, it affords a fine glowing red, very serviceable in some description of skies; and saddened by Black, gives low-toned reds of good quality for buildings.

Indian Red.—This deep lakey red earth, when skilfully prepared, affords fine clear tints in the light washes, and useful shadows when mixed with Indian Ink. It is much used for grays when mixed with Indigo or with Cobalt. Quite permanent.

Purple Madder.—An intensely deep, rich and warm purple, affording the greatest depth of shadow, without coldness of tint. The clearness and beauty of its delicate tones render it valuable in every stage of a drawing. With Indigo and Raw Sienna, it gives beautiful shadow tints, and may be relied on for permanency.

Madder Brown.—This rich lakey brown is, if prepared with skill, of intense depth and transparency, affording equally the richest description of shadows and the most delicate pale tints. With Cobalt, or with French Blue, a set of fine warm or cool grays are compounded, in proportion as the brown or the blue predominates. It is quite permanent.

Vandyke Brown.—This very rich transparent brown is employed in almost every department of the water color art. It is clear in its pale tints, and deep and warm in shadows. With Indigo it gives very clear, sober, neutral greens, for middle distance. Permanent.

Sepia.—Unless artificially warmed by mixing other colors with it, this pigment is of a pale brown tint. Its pale washes are extremely clear, but its coloring property is so very strong, that, unless used with caution, it is apt to engender heaviness in the shadows. It is perhaps the best washing pigment we have. With Gamboge it affords, for landscape, a range of fine neutral greens which are permanent. Indigo and Sepia give very cool dark greens, and with Prussian or Antwerp Blue, low olive greens.

There are also two other descriptions of Sepia ; one called Warm Sepia, the other Roman Sepia. They are tints compounded by the admixture of a red and of a yellow with the natural Sepia ; the latter, however, is the only kind required by the landscape painter.

Cologne Earth.—A cool brown, useful for the shadows of buildings : does not wash so well as Sepia, and is preferred for some purposes on that account. Permanent.

Bistre.—A fine brown color that washes well, and has a clearness about it suited to shadows in architectural subjects. Permanent.

Burnt Umber.—A quiet brown color, affording clear and warm shadows. It is apt to look rather turbid if used in great depth, but it washes and works beautifully, and in buildings it is invaluable.

Raw Umber.—A quiet yellowish brown, not perfectly transparent.

Indelible Brown Ink.—Although this cannot be classed as a pigment, yet being very useful in the art, it may be proper to describe its qualities. This ink is a rich brown fluid, and, as its title imports, is indelibly fixed on the paper as soon as it is dry ; thus allowing the artist to work or wash over it repeatedly, without its being disturbed. If diluted with water to its faintest tint, it still continues to possess these qualities undiminished. It is generally used

with a reed pen, and employed principally in architectural details.

Brown Pink.—This color is almost indispensable in landscape, affording generally the rich foliage tints in foregrounds. It may be modified by admixture with Burnt Sienna, or Gamboge, a compound which, with the addition of a small quantity of Indigo, gives a warm green.

Olive Green.—(Sometimes called Dewint's Green.) A fine deep olive green, of sober richness, much used in landscape. Permanent.

Emerald Green.—A vivid light green, immediately attracting the eye to any part of the picture in which it may be used. It has the effect, where properly placed, of toning down at once, by the force of contrast, all the other greens in the picture. In its pure state, it is employed generally in draperies of landscape figures, heads of boats, or the like, and generally very sparingly. Where required, however, no mixture will serve as a substitute.

Sap Green.—A transparent gummy green juice, inspissated and formed into a cake; not strictly permanent; of little use in landscape painting, as the mixed greens are better.

Green Oxide of Chromium.—A deep-toned green, bright, but not vivid, as a landscape green; and in the hands of a master, it is occasionally employed with great effect, by admixture with either Brown Pink, Italian Pink, or Indian Yellow, and has then a fine lustrous appearance. Is extremely permanent, but does not wash well in flat tints.

Ivory Black.—Is the richest and most transparent of the Blacks, and has a slight tendency to brown in its pale washes.

Lamp Black.—Is not quite so intense nor so transparent as that made from ivory, but it is less brown in its pale

tones : it has a very strong body that covers readily every underlay of color. Lamp Black mixed with French Blue or Cobalt affords good cloudy grays, which are sometimes used for the shadows of heavy stormy clouds ; but it should be used sparingly in a landscape, as it is a dangerously heavy color.

Blue Black.—Is a black of a weaker body than the other two blacks, and consequently better suited for general mixed tints, in which it is not so likely to look dense and sooty as the others may do ; it also affords a serviceable cool shadow tint. Is permanent.

Neutral Tint.—A compound shadow color, of a cool neutral character.

Payne's Gray.—Similar to the Neutral Tint, but having a little more lilac in its hue. By itself it gives a clear violet shadow. With a small portion of Burnt Sienna, it makes a clear neutral tone ; and all the mixtures, whether the Gray or the Burnt Sienna predominates, afford serviceable tints.

Chinese White.—A material of great importance to water color art. It is prepared beautifully white, and possesses the desirable quality of dense body ; so much so, that, as the painter works, his effects remain unaltered by the drying of the color. It works and washes with great freedom, has no pasty or clogging qualities like the imperfect whites formerly in use, and its permanency is unquestionable. The various methods of employing the Chinese White in landscape painting will be adverted to hereafter. It will be sufficient at present to observe, that the following colors blend very satisfactorily with the white for opaque lights, viz., Gamboge, Cadmium Yellow, Vermilion, Light Red, and Yellow Ochre.

It will be apparent that the *whole* of the foregoing colors are not required for any single work, but that a selection,

according to the painter's intention, must be made from them. For general use the following list will be found serviceable and convenient:—

Gamboge,	Yellow Ochre,
Burnt Sienna,	Light Red,
Indian Red,	Purple or Crimson Lake,
Rose Madder,	Purple Madder,
Brown Madder,	Cobalt,
French Blue,	Indigo,
Vandyke Brown,	Sepia,
OliveGreen,	Blue Black.

PART II.

PROCESSES AND MANIPULATIONS.

THE mechanical operations in Water Color Painting are few ; but as they are employed in the production of very important effects, principally in lights and in modifying the tones of the picture, the learner must endeavor to acquire considerable dexterity in executing these operations.

1.—STRETCHING AND PREPARING THE DRAWING PAPER.

All the care that can be bestowed upon this preparatory process will be amply repaid by the facility which will subsequently result in the progress and execution of the work. The best paper is often spoilt by want of proper and sufficient attention to this process ; for in the different washings, flaws and defects occur, which, while apparently resulting from a supposed defect in the paper itself, yet are in fact to be attributed solely to some oversight or neglect in its preparation.

The paper should, as has been observed, be selected with great care. This selection being made, let the paper be placed on the drawing board with the face, and not the reverse, uppermost. The face, or working surface, is that side on which, when the sheet is held between the eye and the light, the maker's name—the water-mark, as it is called—can be seen and read in due position from left to right. On the reverse side all knots, flaws and projections are cut or scraped off by the manufacturer ; this is usually done by him with a knife, which leaves an abrasion of the surface,

into which, were that side used for the painting, the color would sink, and thus cause an unsightly blot or stain; and if this should occur in the sky it would be fatal to the picture. Flaws sometimes occur on the face of the paper. To detect them, hold the sheet obliquely against the light, rather above the eye, and on looking upwards over the whole surface you can readily discover them. Having satisfied yourself that your paper is perfect, put a pencil mark on the proper face to prevent error in placing it for straining.

This being done, next take a flat camel hair brush or a soft sponge, and wet the sheet on both sides with clear water: roll up the sheet so wetted, and then either fold it in or cover it with a clean damp cloth, in which it may be left until you find that all the fibre of the paper has absorbed a sufficient degree of moisture. The precise time required for its being so left depends of course upon the thickness of the paper, and may be determined by bending or turning down an inch or two of one of the corners of the paper. If the bent corner preserve its elasticity, and so spring back, the paper is not sufficiently damped; but when, without of course being too much weakened by the water (in which case it will fall by its own weight), it does not spring back, the paper may be considered to have imbibed sufficient moisture.

If the paper has not been damped enough, it will not strain so as to present a tense and smooth surface, but is apt to "cockle," and will be troublesome in working; whilst, if wetted more than is required, it contracts too much in drying, and may probably rend at the edges or corners.

Great care must be taken not to rub the true or working surface of the paper (while it remains damp) with a sponge, a cloth, or any substance that may cause the slightest abrasion; for, whenever this is done, the paper is spoilt beyond remedy; although the injury, in such a case, might not appear until color is laid upon the damaged part, which, by the absorption of the color, would become a dark blot.

The beginner will do well to adopt the common framed mahogany drawing board, as the most convenient and ser-

viceable for general use. Paper, when damped in the manner above described, is merely to be placed upon the board and carefully inserted with it into the frame, in which it is held tight by cross bars at the back. Moreover, the drying should be gradual, and not forced by fire heat; for this would contract the paper too rapidly, and cause it to tear at the edges turned over the board.

If the paper, instead of being put into such a frame, be strained on the plain clamped drawing board, the edges must be turned under, and then glued to the back. This mode of straining is less expeditious than the former; but it is sometimes desirable, particularly for drawings of large dimensions.

Important highly finished drawings are frequently laid down—or mounted, as it is called—on three or four thicknesses of drawing paper; by which means the surface will be found to remain solidly level during the progress of the work.

2.—SCRAPING.

This process, when executed with a very sharp eraser, may be considered the best method for producing brilliant lights; such as a portion of pure white in the sky, the froth and spray of waves or of falling water, birds against dark clouds, and the like: but if it be necessary that the parts thus scraped should be afterwards tinted, it must first be rubbed with a piece of clean India rubber, and then smoothed by the application of any hard surface, such as the handle of a knife, or a paper cutter. The color will then lie on that part nearly or quite as well as on the unbroken surface of the paper.

Small partial lights in the drawing are to be obtained either by being scratched out of the broad washes with a sharp instrument, such as a penknife or an eraser, or by slightly wetting the necessary space with the brush charged

with clean water : in the latter expedient, let the spot, when nearly dry, be smartly rubbed with a silk handkerchief drawn tightly over the finger, or with Indian rubber. It must be observed that this is not successfully accomplished, unless it be done in such a way as not to leave a woolly appearance on the surface, or on the edges of the lights thus obtained.

Chinese White is very useful for small and sharp lights in the foreground. These lights may be laid on in the desired forms with solid white, which, when perfectly dry, may be tinted or glazed over with the color required to produce the intended effect. It will be found that if the color be mixed with the white in the first instance, the effect will be less brilliant ; both methods are however useful, and the difference in their effects is of service in procuring results adaptable to variety of surface and intention.

3.—EFFACING, AS A MEANS OF MODIFYING TONE.

This method is usually practised when half lights only are required ; being a process whereby too great a strength and decision of tone are reduced. It may be effected with stale bread, Indian rubber, a silk handkerchief, or a piece of chamois leather. The leather, when soiled by the color, may be repeatedly washed. The surface requiring to be acted upon is thus treated :—charging the brush with pure water, carefully wet that part of the under tint or color where the light is required ; then apply to the spot a piece of blotting paper, by which the superfluous moisture will be absorbed ; by the omission of this, you would fail in producing the desired effect. The moisture being thus removed, immediately apply the bread crumbs, rubbing cautiously at first, until you ascertain whether the friction has been sufficient ; if it have not, proceed more freely, until the intended effect has been produced. If the object be not gained in this manner, repeat the entire process, until it is properly effected.

Should the handkerchief be used, the blotting paper may be dispensed with; for the surface having been moistened to the required extent, the light may be at once established by quickly and firmly rubbing, upon the moistened portion, the finger covered with the handkerchief or with the leather. These lights also may be subsequently tinted, if necessary; or, should they be found to be injurious to the effect, the former tone may be recovered by placing upon them a tint of the removed color.

The facility of this process may probably, and indeed reasonably, induce the timid and unpractised hand to adopt this method in preference to that of scraping the surface; for, in fact, a disagreeable effect is frequently produced by any attempt to alter lights that have been either put in with the Chinese white, or procured by means of the scraper.

The lights procured by these means are smaller points, and which cannot, in the first instance, be left as all the broader lights of the composition should be.

It is necessary to give this caution, that, previous to any of these attempts at putting lights into a drawing, the paper must be perfectly dry; otherwise the operation,—by whichever of the given methods it be practised,—may do serious injury to the surrounding parts.

A variety of effects of light, and often some of the best in the drawing, are frequently the result of accident. The colors may run, or may combine with each other, in a manner altogether unexpected by the operator; and with an effect which perhaps no effort on his part could have produced. It requires, however, an ardent imagination, as well as a certain amount of skill and practice, to take advantage of these accidental circumstances, which in coloring from nature, are of frequent occurrence, in consequence of the rapidity with which the work is generally and necessarily carried on.

Rays of light, such as those from openings in the clouds, may be produced with beautiful effect by laying a piece of straight-edged paper upon the sky in the direction of the required rays, and then by gently washing the exposed part with a slightly-damped sponge, or handkerchief, or with a

flat camel-hair brush moderately charged with water. The required effect will soon be in this manner produced.

4.—ON OVERCOMING FLAWS IN THE PAPER.

A careful examination of the surface of the paper is the best security against flaws; but as these annoyances will occasionally escape observation, until forced upon the attention more and more by each succeeding wash of color, a description of certain methods for remedying these defects will be serviceable.

Suppose the intended quantity of tint to have been laid in for the sky, and that a flaw in the paper makes its appearance,—a flaw caused perhaps by a scratch, or a scrape in the process of manufacture. This flaw, if allowed to remain, will become more and more vexatious with each succeeding wash: it will therefore be necessary to remedy it on its first appearance. For this purpose the drawing must be allowed to become perfectly dry. This being done, it must then be placed flat upon a table, and let there be laid upon it a piece of stiff paper, in which a hole has been cut so large as to show the whole of the flaw through it. Next, with warm water and a clean sponge, fearlessly rub the exposed surface until all the color is removed and the objectionable mark entirely effaced. Then, removing the guard paper, press the part first with an empty sponge and then with blotting paper. If this be carefully done, there will be merely a space of the original white ground, which when dry may be filled up by “stippling,” that is, by carefully dotting the blank with tints similar in force and character to the adjoining colors, until it cannot be distinguished from the surrounding parts.

It will be observed that this process does not remove the objectionable flaw, but merely enables the operator to correct, in the easiest manner, the defects of coloring caused by the flaw.

5.—ON THE CORRECTION OF ACCIDENTS IN THE COLORING.

Any accidental unevenness or inequality in a tint may be corrected by neatly and carefully covering the deficient spots with a tint accurately matched with the adjoining ones. These tints must be applied by means of a small pencil.

Where the defects or inequalities occur in the foreground or on any dark part of the work, they are less difficult to conceal. If they be caused by color falling accidentally upon the paper, it should be immediately removed with a sponge, before it has time to make its way into the grain.

Common writing ink and Indian ink are both difficult to remove. The best way to remedy accidents from them is to use the scraper and then to stipple up the spot in the manner already described.

Where damage is done to the foreground of a picture, which after due consideration is deemed irreparable, it is frequently possible to save the sky and the distance, by the following method. According to the subject matter of the work, cut carefully round the different forms until the foreground be entirely removed: if it be a lake scene or a marine view, cut directly across the horizon. If there be large stones or rocks near the foreground, and they remain undamaged, cut round them: then turn the work over, and with a very sharp razor or knife pare the cut edge of the paper as thin as possible; and, having well damped the back of the drawing, laid previously on blotting paper, by repeatedly sponging it until it be quite flat in every part, paste it down upon a fresh sheet, which must be of the same size as the original sheet, and which has been previously strained for the purpose.

This process, if executed with care, will enable the student to work up a new foreground, and the division in the picture will in fact be all but invisible. This remedy is only resorted to in extreme cases, where much successful labor, which has been spent upon any portion of an important work, would be otherwise sacrificed. In a small drawing it would be less troublesome to begin it altogether afresh.

Contrary to what is generally supposed to be the case, the water color painter can make alterations in his work with as much success as the painter in oil colors can make them, or even to a greater extent.

A drawing may at any time be laid aside for an indefinite period, and afterwards be subjected successfully to some one, or to all, of the methods of alteration already mentioned.

Be sure to remember never to destroy a drawing on which you may have bestowed some pains, however much you may for the time disapprove of it. Many a work of really promising excellence has, in a fit of ill humor or momentary disappointment, been thoughtlessly destroyed. Should any feeling of this kind arise, let the drawing be put aside with its face to the wall, and there remain until nearly forgotten: when taken up again, the result may be, upon viewing it with a fresh eye, that beauties will probably be discovered sufficient to elicit renewed energy for bringing the work to a successful termination.

Sometimes certain changes must be made in the drawing; and these are best effected by a piece of wetted wash leather wrapped round the forefinger.

This mode is frequently more manageable than that of using the sponge; especially when the erasure is not broad. The employment of the wet leather is useful for producing (on paper of a granulated surface) effects of gravel or sandy shores; the desired texture being obtained by gently rubbing off a portion of the colors from the summits of the granulations of the paper.

If, however, a considerable change be required, a sponge can be most effectively employed in removing the color so entirely as to recover the white ground of the paper. If the colors have soiled the paper so much as to render it difficult to perfectly recover the white surface of the paper, this may be effected by washing over the part, from which the color has been removed, with Chinese White diluted with water so as to be only semi-transparent. Upon the surface thus prepared, the colors will be shown in as much purity as they would be on the unsullied paper.

6.—ON THE HANDLING OF THE BRUSH.

Much of the freedom necessary to spirited and effective execution, particularly in the working of details, will depend on the care and attention bestowed in the manner of using the brush.

The hand may be lightly rested, but it must be in such a manner as to secure the perfectly free action of the wrist, and of the fingers by which the brush is held. In laying on the tints, be careful to begin by laying them boldly and at once close to the outline, and not by repeated touches or by dragging the pencil timidly backward and forward.

Referring to the importance of correctness and completeness in the drawing, we may here observe, that all want of decision is chiefly owing to the absence of a well-defined and accurate outline.

The effective handling of the brush requires speed, especially in working some kinds of foliage and in covering large spaces with flat washes of color: therefore some practice is necessary for the acquirement of sufficient dexterity to overcome, in this respect, mechanical difficulties, which always yield to ordinary diligence and attention.

It is especially to be observed, that, as a general rule, the brush should be tolerably full of color, in order that it may float freely; for upon this the cleanness of the work much depends.

The tints should be made moderately liquid, before the brush be charged; and they should be laid upon the paper in a state as fluid as the requisite depth of tint, and the preservation of the forms will allow; in order that the interstices of the paper may be well filled, and solidity of effect thus obtained.

In working details, the brush, after it is filled with color, should be drawn over a piece of paper provided for this purpose, to bring the hairs, if necessary, to a point, that the markings may be made with neatness and precision: and in laying flat washes, some attention is necessary to prevent a blotty appearance, which sometimes is caused

by the overcharging of the brush with color. In such cases, the brush, being only moderately filled, should not, after covering the space intended, have too much left in it; the effect of this will be, that it may be taken off the paper without leaving a floating spot or drop of color at the point of removal. If, however, there should, by any mismanagement, be left such a floating drop of surplus tint, it may be removed by absorbing it into the somewhat dry hair of the pencil.

In coloring, the learner should observe most rigidly the form of every portion of color he applies; so that he may not leave unmeaning and unsightly blots. Every touch he gives should be decided in its intention, and should have a form consistent with the character of the object to which it is applied.

The student must not expect that he can immediately acquire the necessary skill to accomplish in his first trials all the processes here described, although they are in fact simply mechanical: repeated experiments will be necessary in order to produce a satisfactory result. The beginner, when making his first attempt at washing in, may feel disappointed if he do not attain the effect of evenness and equality, for this is not to be expected without considerable experience; and much dexterity of hand is necessary, in order to avoid blemishes of various kinds, such as inequality of color, unevenness of tint, or improperly defined edges.

PART III.

ON THE METHOD OF WORKING A LANDSCAPE.

1.—ON LANDSCAPE OUTLINE.

THE paper having been properly strained upon a drawing board, and being quite dry, the outline of the proposed drawing should be carefully made. This is a preliminary so important and indispensable that we will dwell somewhat minutely upon it.

However tedious this preparation of the outline may appear, it eventually saves time; and, leading to ultimate excellence, it enables the student to complete his picture with greater facility and power.

An accurate outline saves an infinity of trouble, by securing the hand against errors in the progress of the work: it ensures confidence in the use of the brush when charged; and the most valuable result of the confidence thus communicated is, that the tints are left clean and bright.

The outline should be sketched at first slightly, but so far carefully as to leave no appearance of vagueness or indecision. The lines may afterwards be strengthened, where necessary, by a more decisive and vigorous touch; but if, in the first efforts to copy an object, the proportions be not correct, it is better to rub out the whole, than to tint upon a multiplicity of lines, which do but indicate weakness and cause confusion.

Draw, then, with a fine but faithful and firm line, the remote distance, making the lines stronger in touch as they approach the foreground. The foreground itself should be laid in with something of spirit and decision; and you thus define, even at the outset of your work, the different degrees

of distance intended. No shading, however, with the lead pencil must be attempted in any stage of drawing the outline.

If mountains constitute the utmost distance, the lines upon their edges should be extremely faint, though at the same time sufficiently definite; for a careless outline may involve you in difficulties which may ultimately cause you to abandon your work in disgust.

After the mountains have received their first tints of color, so as to define their forms, be careful to efface the pencil outline with Indian rubber or with bread. The result of this will be a charming aerial effect, and the removal of any hardness on the edge of the wash.

In tracing distant objects, delineate their general forms only, without attempting detail; as, for example, in sketching a mountain, it will be sufficient to give the extreme outline.

In the outline of the foreground, however, greater minuteness must be observed; and the objects which usually constitute this portion of the picture—such as plants, figures, weeds, the bark of trees, and the like—should be carefully drawn from correct studies made from nature.

In drawing the outlines of trees, their stems and branches, as far as they are visible, should be carefully made out. The foliage requires only a slight indication of form; it should be described rather by a series of short lines or dots, than by anything approaching to careful manipulation. The extremities require a free touch: for, in fact, were every spray of foliage to be drawn in outline, the brush could not follow the pencil without the sacrifice of all freedom and effective breadth of execution.

In that portion, where buildings of any kind are introduced, the greatest accuracy is indispensable in drawing the forms of the windows, doors, chimneys, and other such details, as well as any ornamental parts.

To efface the pencil lines, when any alteration may be necessary, the crumb of stale bread will be found to be a better material than Indian rubber, as it is less likely than the latter would be to smear or injure the surface of the paper.

We have particularly recommended a neat and slight outline for many reasons, and especially for this; that, if any force or depth of pencilling were employed in this preparatory process, the lead would sully and vitiate the color.

2.—THE COLORING OF A LANDSCAPE.

Sky.—It has been generally recommended to the student to complete this portion of his work first; and in some cases, where strongly-marked trees or buildings occur, and appearing in direct opposition against the sky, it may be advisable to lay the intended amount of color in the sky before attempting to work up the remainder of the landscape; yet this is frequently not the best method of proceeding.

The tones of the sky, if carried over distant mountains, assist greatly in blending and harmonizing them with it. It is even best, sometimes, to proceed so far as to get a certain amount of broad light and shade into the picture (according to the character of the composition), in order afterwards to arrange the clouds in a manner most suitable to the effect; or at least so as that they may not appear out of character with it.

The drawing board should be inclined at a sufficient angle to allow the tint to flow freely over the surface, and to follow the brush: and, previously to commencing the sky, a wash of clear water may be passed, with the flat brush, completely over the paper. The moisture having nearly evaporated, the sky is commenced as follows:—

In order to produce an evening effect, a light tint of lake is to be carried to the distance of about one-fourth from the top of the picture, and there a small portion of Indian Yellow is to be gradually added to the wash. This wash must not be abruptly terminated, but carried to the bottom of the paper. The result should be a tint graduating downwards from a pale pink into orange; becoming warmer towards the horizon, and gradually vanishing into the fore-

ground. When the surface is quite dry, after this operation, turn the drawing upside down, and repeat the wash of clean water, passing the flat brush very lightly across the surface, so that it may not disturb the tints.

Next, prepare a pale wash of pure Cobalt in a saucer; and, while the drawing is damp but not too wet, and of course inverted, wash in the blue from near the line to which you first carried the lake; increasing the strength of the tint as you approach the upper part of the sky.

If this be properly done, the sky will, when dry, show a gradation of light blue and purple, in addition to the tints applied in the first instance.

Suppose, for the sake of clearer illustration, that the subject is a piece of moor scenery, having the distance closed with remote gray hills,—a simple and useful subject to begin with. Having replaced the work in its first position, tint the distance with Cobalt and Madder Brown: these, upon the somewhat orange sky tint carried over the distance, will give a beautiful pearly-gray hue. More of the Madder Brown may be added, as you approach the middle distance; and the tint may then run into Vandyke Brown or Brown Pink carried over the foreground.

There may occur a pool of water reflecting the sky;—a passage which will afford a secondary light in the picture.

If these instructions have been carefully observed, the drawing ought now to present, in color and effect, a tolerable idea of what the finished work will be.

It will now be found that the strength of the ground tints has reduced the tone of the sky; which, when first washed in, appeared perhaps of a strength nearly sufficient: hence, to a certain extent, a repetition of the process is necessary. For this purpose, the student must proceed as before. It will not, however, be required to strengthen or force the blue of the upper sky—(a common error with beginners)—but simply to strengthen the warmer tints below. Light Red may in these subsequent washes be substituted for Lake, and Yellow Ochre for Indian Yellow; for these colors, being less brilliant than the former, will assist in giving a quieter tone, should it be required.

It may be here remarked, that it is a good practice to begin generally with the purer and richer colors; as a vivid tint may be easily cooled or subdued by others, while it is by no means so easy to give due brightness to a dull one.

A few horizontal clouds lying on the extreme distance may now be put in with Light Red; and of these clouds the shadowed parts may be forced with pale Cobalt and Lake. The distant hills should be strengthened with a tint of French Blue and Lake; to which, as you approach the middle distance, add a mixture of Indigo and Brown Pink, which will form a greenish gray, and which may be washed into the Vandyke Brown first carried over the foreground.

Let the foreground be much paler in tone than the middle distance; and if any lines occur in the latter, keep them as nearly horizontal as possible, for this will communicate to that part of the composition the necessary appearance of retiring.

The sky being supposed complete, the distribution of light and shade in the picture is the next object of attention. In a scene of the kind proposed, the principal shade will reside in the middle distance, just as the sky may be said to be the principal light of the subject. But in order to counteract the heaviness inseparable from a large mass of shade, it is necessary that some object or objects, much darker in tone than the general shade of the middle distance, should be introduced; and in the effective placing of these darker objects lies the skill of the artist. A small hut and some turf or peat stacks on the distant moor, form valuable materials for introducing these darker masses; while some light smoke curling from the cottage will assist in giving life and spirit to the whole.

Irregular patches of furze may be put in, in the middle distance, with the same color as that used for these dark parts; that is, with a tint either of Sepia and Cobalt, or a mixture of Vandyke Brown and Indigo; Olive Green or Brown Pink being added as the foreground is approached. Sepia and Indian Yellow, and Brown Pink or Vandyke Brown with Lake, will be found admirable for the rich

color of the foreground ; but if they be too violent, they may all be reduced by the use of a little Indigo or Cobalt. A few rushes and large weeds, with their reflections in the near water, will aid the effect ; but they should not be too much elaborated, nor made so dark as to interfere with the principal shadow.

Lights procured in the manner already described will give a finish to the picture. On this principle, the light smoke may be made out ; as also, leading into the middle distance, a straggling path, on which a small figure on horseback, or a man driving cattle, will afford an opportunity for a bit of bright color ; and this, if well placed, will materially improve the drawing, by lowering the surrounding tones.

The great end to be aimed at is the preservation of the tints in their first purity, and the avoidance of the necessity of corrections. The student should therefore, in his early works, neither attempt sponging out, nor aim at too much finish. A beginner must not expect to effect at first all he may desire, nor allow himself to be disheartened because he may see a manifest difference between that which he has done and that which he hoped to do. He should determine to persevere ; for he may rest assured, that with every succeeding attempt a greater degree of success will continually reward his efforts.

3.—ON TREES AND FOREGROUNDS.

The difference observable in the representation of foliage, as painted by various artists, is very considerable. In fact, it may be said that no two persons ever painted a tree with precisely the same feeling. Some artists employ the color as wet as possible, and merely blot the forms of the trees in, mingling light and shadow together, and trusting to the lights intended to be taken out by the handkerchief, when the work is dry. Others work in a manner altogether different. They employ their color in a state almost dry ;

and the hairs of the brush, spread abroad like a fan, are made use of, rather to scumble the forms in than to define them properly.

A medium between these extremes is best to be pursued. The brush should be moderately filled with color; and, the stems and such other details having been carefully drawn in according to the foregoing instructions, the tree may be commenced from the upper part. Let us suppose, for illustration, that it is desired to represent an ash tree. Prepare a quiet green with Gamboge and Indigo and a portion of Burnt Sienna, and with this fill a small saucer. Prepare in like manner a cool gray, composed of Cobalt and Light Red, having a brush for each tint so prepared.

The sky being supposed to be finished upwards, the student, having his brush moderately filled with the green tint, must endeavor, with a free touch, to give the effect of a light tracery of leaves, beginning at the top of the tree. The extremities of the masses,—or, in other words, the general outline,—it will be remembered, must define the character of the tree. Care must be taken to avoid filling up the masses, but numerous small interstices should be left to show the lights piercing them, as they appear in nature. The second brush, containing the gray tint, may now be exchanged quickly for the other. It is supposed that the student has carried the green tint as far down as the lower edge of the highest mass of that part of the foliage which is in light. The color being still wet, let him apply the gray tint in continuation of the first, until the form of the shadow or inner part of the tree at that place is marked. He must now resume the green tint: and so on alternately to the lower part of the tree, finishing with grays to express the dark shade under the lowest foliage.

This method of running or blending the two tints of the green and the gray together often affords accidental circumstances, which, when skilfully and tastefully turned to account, are highly suggestive of good effects.

It should be mentioned that, when the green is intended to represent leaves in sunlight, it should incline rather to a yellow hue, so as to give the effect of light and warmth. A

small portion, therefore, of Indian Yellow may in this case be added with advantage.

The first process being completed, the trunks should be put in with gray qualified by a little Vandyke Brown. The stems and branches also may be drawn as seen at intervals in those shaded or retiring passages of the foliage where the gray has been used, but never across the light or sunny parts.

The tree ought now already to possess some resemblance to nature; but much more of course remains to be done. With the gray and green mixed, you may now mark the shadow touches in between the masses, taking advantage of those parts where the former tints may have run accidentally and irregularly together, and being careful to make those near the edges of the tree somewhat fainter than those in the centre.

Olive Green or Brown Pink mixed with a little Indigo will now be useful to strengthen and modify the green portions; and the same, when mixed with Sepia or Vandyke Brown, may be employed to give the shadowings and markings on the stem and branches. To lay down, however, absolute rules for painting an object, so various in character and so difficult of representation as a tree, would be impossible. You must, therefore, look either to nature or to the examples of a master to be enabled to attain even tolerable success in its delineation.

In a winter scene, when the trees are denuded of foliage, the network of the small branches at the tops of them may be prettily given with Cobalt and Vandyke Brown, used rather dry, and applied with a brush having its hairs spread out either by the fingers or by drawing them through a fine-tooth comb before working. Grass is also represented readily by similar means, as well as small trees on the summit of a cliff and in similar positions.

Some of the most beautifully composed foregrounds are those in which clear water flows or ripples over small stones or pebbles. In this case, the different stones should be defined simply by the shadows between them. A wash of Indigo and Brown Pink or Vandyke Brown may be carried over the portions of the stones supposed to be covered with water;

and while this latter wash is damp, a few touches may be made to blend in some deeper and richer tones amongst the rocks and masses at the bottom.

Lastly, a few lines erased horizontally, when the work is dry, will give the effect of clear water above the stones.

In moor and rocky scenes, the purple heather forms a beautiful contrast to the rich greens and browns of the foreground. This heather may be best represented by Cobalt and Madder Lake, or Cobalt and Crimson Lake; which may either be put upon spaces left for the purpose, or be laid in with white and glazed over. Rich mosses and lichens on rocks are best imitated with Sepia and Indian Yellow, or Lake, Indigo, and Vandyke Brown; though tints of Olive Green and Brown Pink are also used for similar purposes.

In painting richly-colored foregrounds in general, where it is required to take out many lights, the colors are sometimes worked with water in which a small piece of loaf sugar or white sugar candy has been dissolved. A piece of the size of a hazel-nut will be sufficient for a tumbler of water. The operation of taking out lights is greatly facilitated by the use of this solution; but let it be carefully observed that the early tints and washes must not be put in with this water, as it would cause them to wash up and blend into any color laid over them.

Some persons, in finishing a drawing, use a quantity of Gum Arabic for the purpose of heightening and enriching the colors. A judicious use of this gum is not objectionable; and on some papers it is really necessary, as the colors will not bear out sufficiently without it. The student, however, will do well to bear in mind, that any details put in with gum water cannot be washed over without the risk of being carried away, or at least of having their sharpness destroyed. A solution of gum water may either be used with the colors, or it may be glazed over them when dry. The latter method will be found useful where the stronger tints of the work have apparently sunk into the paper, or have become dead and flat on the surface. Beware, however, of using gum water in the sky, or in any portion of the distances of the

work, since by so doing all appearance of space and air will be destroyed. This caution is the more necessary to the inexperienced, because there is often a temptation, in vivid and powerful sunset skies, to resort to its use, with a view to heighten the tints.

4.—OF FIGURES IN LANDSCAPE.

Small figures or cattle are the great resource of the painter for the purpose of giving interest and life to his work. Great consideration and care are required in deciding where they may be best placed in proper accordance with the tone and feeling of the subject.

In scenes of a highly romantic character (as a wild rocky river or a foaming cataract), figures are better altogether omitted; and if the suggestion of life be necessary, then it may be obtained by the introduction of wild birds or animals in character with the subject.

In mere studies from nature they are also out of place; as the attention of the spectator must be given to the details of the work, which as it were constitute the portrait. To a pastoral scene, on the contrary, living objects are indispensable: a group of cows lazily ruminating beneath the shade of the luxuriant foliage, or idly wending their way towards the rippling brook,—the husbandman plodding homewards in the glowing eve,—the shepherd's dog quickening the pace of the loiterers of his master's flock,—may all be made to contribute to the delicious sentiment of such a scene.

A single figure is often introduced as a scale or measure, to enable the spectator to judge of the real dimensions of large objects; but some skill is requisite to prevent the intention in this case from being too obvious. A flock of sheep frequently and greatly accord with the character of a rural or even of a rocky or mountainous scene; but they should be carefully studied from nature, to have a good effect. It is usually most judicious to place the figure or group in some comparatively vacant portion of the composition, whereby

the importance of the figure and the interest of the scene are mutually augmented.

A small portion of brilliant color is frequently of the greatest value in landscape ; but without the aid of figures, the painter might be unable to introduce it in a manner sufficiently natural. Where, for instance, there is much red or reddish gray in the scene, a little bright Lake or Vermilion placed over a layer of white in a portion of drapery, will tone down or lower all the other red gradations in the picture. Emerald Green, the brilliancy of which cannot be equalled by any mixture of blue and yellow, will in the same manner reduce the green gradations.

Another important use of bright color is derived from the circumstance, that the hue of any one particular tint may be materially altered by the immediate contrast of it with another.

5.—OF THE TREATMENT OF PARTICULAR EFFECTS.

The term "Effects," as here used, is intended to express the appearance of a landscape seen under a certain state of the atmosphere ; as a view taken during sunrise or sunset, accompanied by rain or mist, or seen by the light of the morning or evening twilight. Some of the peculiarities attendant upon these appearances may be most happily imitated by the water-color painter, who has at his command a variety of means capable of producing them.

The transparency of a water-color wash, by allowing the white paper to be seen through it, and so expressing without labor a great transparency of atmosphere, may be adduced as one of the principal advantages of the material of our art. To obtain, however, the effect of light, as in a sky, the student should endeavor to gain the full amount of color that may be required, in as few washes or tints as possible. In painting, for instance, a twilight sky, the first single wash will possess more brilliancy and purity of tone than if the same tint were again passed over it for the purpose of

strengthening the color. On the other hand, a sky which has been obtained by repeated washes, will have the effect of softness, as well as a quality of subdued light, in a greater degree than the former. Some artists, particularly celebrated for the air tones of their mountain subjects, repeat the tints many times; occasionally washing them down when dry with water, and in that manner so blending and harmonizing them with the sky and with each other, as to communicate to their work the most charming and natural effects of distance. That this requires considerable skill and practice, will hardly be doubted; and the student must expect to spoil many drawings before he succeeds in producing one with which he can feel satisfied. A little instruction, in the outset, as to the process, and the properties of some colors, may save some trouble and disappointment; particularly as some colors are much better adapted for washing than others. Cobalt is tolerably fine upon paper, and consequently answers better for this purpose than French Blue or Ultramarine. A gray composed of Cobalt, Crimson Lake, and Gamboge, will be found excellent; as will those grays of which Light Red forms a part. Indigo bears well the process of washing; Prussian Blue is apt to stain the paper, and will separate from any other color which may have been mixed with it; and Antwerp Blue should never be used.

Of the yellows, Indian Yellow, Yellow Ochre, Gamboge, and Cadmium Yellow, all bear, in washing, the softening action of the brush without disadvantage.

Vermilion affords beautifully delicate tones, but is apt to wash up; the best reds are Light Red and the Madder Lakes, although others may be used with advantage.

MORNING HAZY EFFECTS.

Early morning, with mists rising from the sea, or from flat marshy grounds, may be thus imitated, the sun being supposed to appear above the horizon: prepare several

small saucers containing the following tints, each of course in a quantity suited to the size and requirements of the proposed work:—1, Indian Yellow, with a small portion of Gamboge: 2, Cobalt, with a small portion of Crimson Lake or Rose Madder, and a very small quantity of Chinese White to produce a semi-opacity without being perceptible: 3, a pale tint of Light Red. Of the first tint (the Indian Yellow and Gamboge), there should be two degrees, one very pale, with less Indian Yellow. The drawing being properly sloped, the paper is to be washed over with water; and when the moisture has somewhat evaporated, let the pale yellow be passed over the entire surface. When dry, the drawing is to be reversed, the water again passed over it, and the yellow tint, commencing imperceptibly at the horizon, gradually increased downwards towards the top of the sky, using the second or stronger degree at the finish. The paper ought now to appear of a pale yellow, slightly stronger towards the top; and any inequality should be corrected by mere water washings, before proceeding to the next tinting. Let it be supposed that the subject in hand is a calm sea with a few fishing boats scattered about: we thus presume the elements of a very simple composition, although in the treatment of the effect the student is not limited to any given subject. The distant objects seen against the sky, whether boats or otherwise, may now be put in upon the yellow with the second tint containing Cobalt and Lake; this will give a gray shadowy appearance, and will harmonize well with the sky. The position of the sun (which should not be chosen too near the centre or sides of the picture) may now be determined: and a line of water having been drawn below it, a little of the blue tint is to be carried down, and washed away imperceptibly over the foreground: this, if properly done, will express the mist and haze of the distance, and at the same time blend and soften all distant objects. The upper part of the sky may be somewhat of a rosy hue; and, in order to produce this tint, the board must be reversed, and the Light Red wash employed as the others were that have preceded it. A few floating clouds may be put in while the latter

tint is wet; they must be composed of Rose Madder and Light Red, with faint shadowings of Cobalt. Some judgment is requisite in working the sky in this manner; yet if the effect appear in any degree harsh, it may be corrected by subsequent water washes. The sky may incline towards gray at the top, in which case the blue tint, with the addition of Rose Madder, may be used; but the learner must beware of the common error of making it blue, as not only destructive of harmony and repose, but as being absolutely false to nature.

The paper being perfectly dry, a sharp scraper should be lightly used over that part of the sky which is about the sun; this process will give a very natural effect. The sun is represented by scraping the paper and leaving it white; and, if desired, a few touches with the instrument will give the rays which appear to extend upwards or downwards through a partial mist. The water, with the boats and objects in the foreground, next claims the student's attention. Raw Sienna and Cobalt will be found to give a pleasing tone, little, however, of the blue being used; and, towards the immediate foreground, a small portion of Vandyke Brown or Brown Pink being added. The boats may be put in with various warm tones of Vandyke Brown, Brown Madder with Indigo, Burnt Sienna, and colors of a similar character. Roman Ochre gives a rich color for old sails. Lastly, a due regard must be paid, in the finishing, to each portion of the work, in order to attain that quietness and harmony upon which much of the charm of such a subject will depend. More or less gray must pervade even the darkest parts of the drawings; and, where rich color is required to be toned down or sobered, a wash of Cobalt and Lake, with a minute portion of Opaque White, quickly brushed or scumbled over the object, without disturbing the under work, will, in most cases, prove effective for that purpose. The lights in the water, such as the reflections of the sunbeams catching the ripples, may be wiped out in the manner already described, and the knife may be used occasionally for the production of any sharp and brilliant touches that may be required.

SUNSET.

The treatment of evening effect differs from that just described, principally in the greater power and depth of coloring required to imitate the splendor of the setting sun. Unless the sentiment of the subject be fully felt, where so much depends upon the influence of the mind, the learner will gain but little from the most circumstantially detailed description of the mode of treatment required for such a picture as that under consideration.

In the list of colors for sunset skies, Cadmium Yellow certainly holds an important place: when used alone, it readily throws all other yellows into the shade; and mixed with Vermilion, or with Crimson Lake, it produces an orange of intense power. It is not quite so transparent as Indian Yellow, and therefore mixes admirably with Chinese White for the light touches of bright clouds or of mountains. Rose Madder is invaluable for glazing over such touches when dry, should they be required to be of a warmer hue.

The student, who really looks to nature for color, and studies carefully her combinations, will very rarely err materially in his work. Thus, at sunset, orange is the prevailing color, not merely in the sky, but also on all objects lighted by the sun's rays. The proper contrast to orange is purple: and accordingly we find, that, in nature, purple shadows are continually opposed to the warm orange lights. In a gray twilight, on the contrary, where the lights are sparkling, but cold, the shadows partake of a warm, or brownish hue. This principle must be borne in mind as being one of the most important in painting.

In all effects, then, which depend upon sunlight, contrast is the grand object of attainment. By contrast is meant not only the power possessed by cool tints of increasing the hue of warm ones, but also the powerful opposition of dark tones against the lights of the picture. Let the student, for example, work a sky as follows:—at the top, with cool gray, graduated into pale orange, tending to red towards the horizon. The colors are to be employed

according to the instructions given in the preceding pages. The colors may appear warm, but let some well-defined distant mountains be now put in with a sombre gray, composed of French Blue and Madder Brown, with a very little Indian Yellow or Gamboge. The distant part of the sky will now be luminous, and what before was merely warmth will now become light.

A middle distance of rocks, or wood, added with Vandyke Brown, Brown Pink and Indigo, will cause the mountains to retire; and the sky, and other objects, reflected in a rocky river in the foreground, may complete the work.

There are several methods of representing a glowing sunset. The sun may be painted with pure Chinese White, laid on sufficiently thick to hide the sky tint completely. This, when dry, is to be glazed with Cadmium Yellow, or Indian Yellow and Vermilion, according as yellow, orange, or red is required. This method gives a much greater degree of brilliancy than can be obtained by mixing the white with the colors. Another way is to scrape out the light of the sun's disc; and the part being smoothed, it may be tinted in the manner above described. Clouds of a cool tint are often observed about the horizon, sometimes partially obscuring or crossing the sun: for these clouds, Cobalt and Lake with a little white will be found effective, as they will increase the warmth of the luminary: they must not, however, look chalky, which would result from using too much white in the color.

In studying such effects from nature, when the color box is not at hand, or when too much time would be lost in obtaining the requisite tints, the soft crayons, with which colored crayon drawings are executed, will be found of great service. The most powerful effect may be conveyed to paper by their aid in a few moments, and the sky thus jotted down, as it were, afterwards studied and introduced at leisure with the ordinary water colors.

Some artists possess portfolios of skies put, in this manner, on tinted paper: they may be caught thus from a window at a moment's notice, when all might have changed into sombre gloom long before color could even have been

prepared on the palette. Moonlight or moonrise may be imitated in the same manner as sunset; but Gamboge or Indian Yellow will be best for tinting the moon, over the lower portion of which a faint tone of warmth may, when the moon is near the horizon, be given with Light Red. The sky in moonlight may be laid in with Indigo and a little Vandyke Brown and Lake; dark clouds, with Lamp Black and French Blue. With the two latter colors alone various beautiful stormy skies may be represented; the contrast of the blue causing the black to assume, if desired, a warm tone in the shadows.

Practice according to the rules thus laid down will enable the learner to express most or all of the varied effects he sees in nature or in the works of the best masters; but he must bear in mind the important fact, that the power of painting a picture is not to be acquired from books alone, although it is hoped the assistance here given may, with perseverance and assiduity on his part, enable him ultimately to overcome some of the difficulties of art; as well by beneficially directing him with his early attempts in sketching from nature, as by saving an amount of time that might be otherwise uselessly spent in various efforts to discover such necessary processes as can be taught by description.

ARRANGEMENTS OF COLORS MOST USED BY THE FIRST WATER COLOR ARTISTS.

Light and Shade Drawings on Tinted Paper.—Sepia, French Blue, and Chinese White.

Assorted for Landscape.—Gamboge, Raw Sienna, Venetian Red, Crimson Lake, Prussian Blue, and Vandyke Brown.

Landscape and Figures.—Vandyke Brown, Indigo, Cobalt, Crimson Lake, Light Red, and Indian Yellow.

Landscape.—Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, and Vandyke Brown.

Landscape and Figures.—Yellow Ochre, Light Red, Scarlet Vermilion, Rose Madder, Cobalt, Madder Brown, Vandyke Brown, and Prussian Blue.

Landscape.—Gamboge, Yellow Ochre, Burnt Sienna, Venetian Red, Crimson Lake, Vandyke Brown, Olive Green, Neutral Tint, Cobalt, and Indigo.

Landscape and Figures.—Yellow Ochre, Indian Yellow, Burnt Sienna, Light Red, Vermilion, Rose Madder, Cobalt, Prussian Blue, Vandyke Brown, and Olive Green.

Landscape.—Brown Pink, Vandyke Brown, Indigo, Neutral Tint, Cobalt, Crimson Lake, Indian Red, Vermilion, Burnt Sienna, Light Red, Yellow Ochre, and Gamboge.

Landscape, Figures, &c.—Gamboge, Indian Yellow, Raw Sienna, Burnt Sienna, Light Red, Scarlet Vermilion, Rose Madder, Purple Lake, Vandyke Brown, Brown Pink, Indigo, and French Blue.

Landscape.—Cobalt, Indigo, Neutral Tint, Emerald Green, Brown Pink, Vandyke Brown, Madder Brown, Crimson Lake, Indian Red, Light Red, Burnt Sienna, Indian Yellow, Yellow Ochre, and Gamboge.

Landscape, Figures, &c.—Indigo, French Blue, Neutral Tint, Emerald Green, Olive Green, Vandyke Brown, Madder Brown, Purple Lake, Rose Madder, Scarlet Vermilion, Light Red, Indian Yellow, Yellow Ochre, and Gamboge.

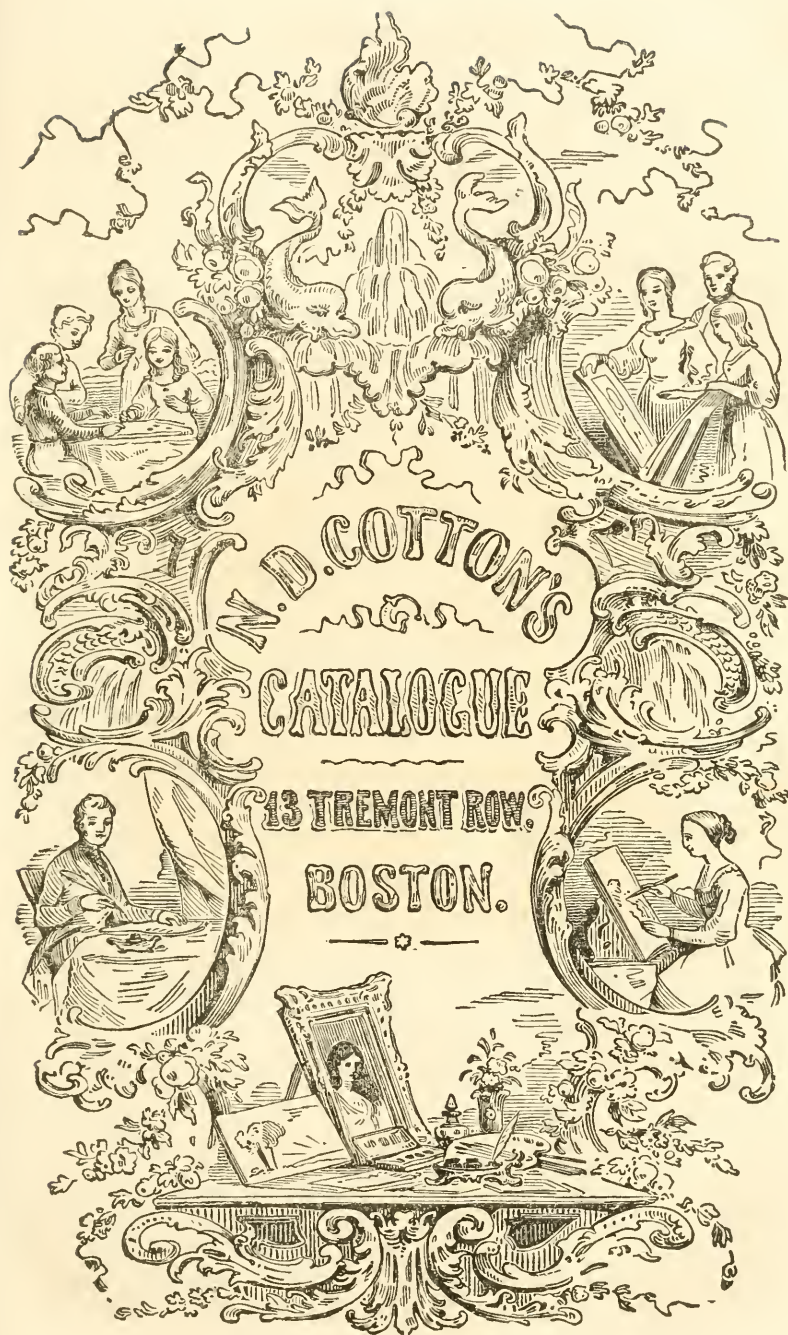
Landscape, Figures, &c.—Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Light Red, Vermilion, Rose Madder, Purple Lake, Madder Brown, Vandyke Brown, Olive Green, Emerald Green, Payne's Grey, Indigo, and Cobalt.

Flowers, Landscape, &c.—Gamboge, Indian Yellow, Gallstone, Chrome No. 1, Vermilion, Indian Red, Pure Scarlet, Rose Madder, Carmine, Burnt Carmine, Vandyke Brown, Ivory Black, Olive Green, Emerald Green, Indigo, and French Blue.

Landscape, Figures, &c.—Lemon Yellow, Indian Yellow, Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Vermilion, Rose Madder, Purple Lake, Brown Madder, Olive Green, Vandyke Brown, Emerald Green, Payne's Grey, Indigo, Cobalt, Raw Sienna, and French Blue.

Landscape, Flowers, Figures, &c.—Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Chrome No. 3, Vermilion, Light Red, Indian Red, Rose Madder, Carmine, Purple Madder, Vandyke Brown, Sepia, Brown Pink, Sap Green, Emerald Green, Indigo, French Blue, Smalt, and Cobalt.





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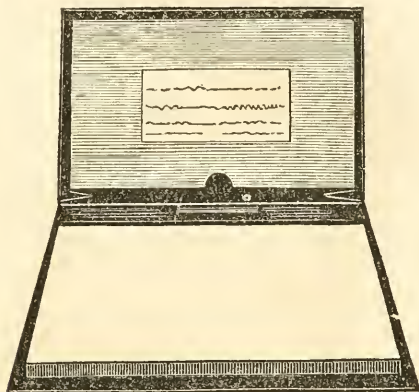
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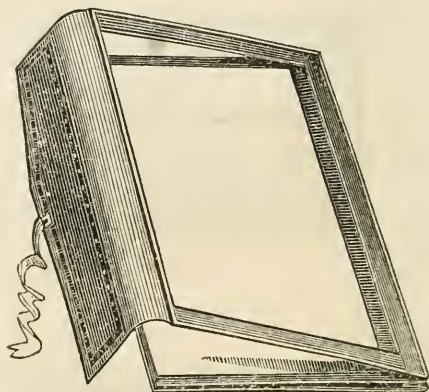
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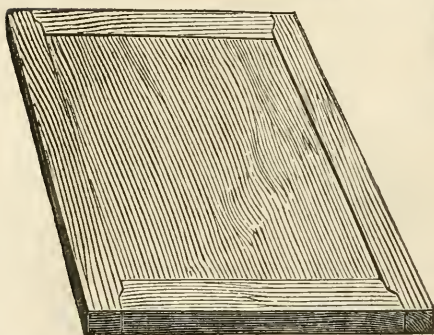
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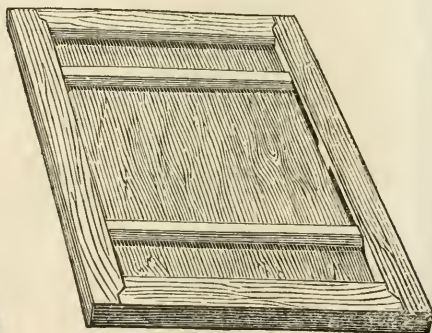
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Chrome Yellow

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Prussian Green

Indigo

Dragon's Blood

Flake White

Yellow Lake

Ivory Black

Lamp Black

Cologne Earth

Vandyke Brown

King's Yellow

Neutral Tint

Payne's Grey

Brown Pink

Roman Ochre

Raw Umber

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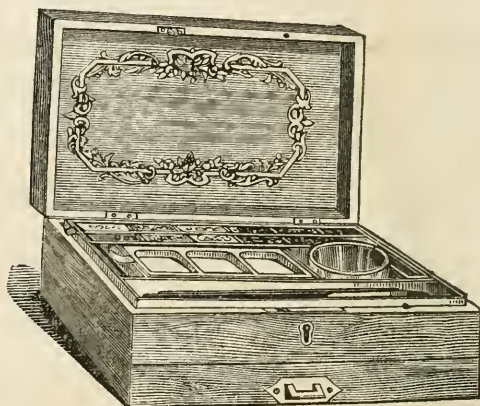
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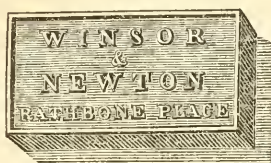
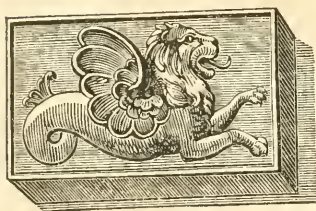
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Brown Ochre	Raw Sienna	Cobalt Blue
Burnt Roman Ochre	Raw Umber	Green Oxide of
Burnt Umber	Roman Ochre	Chromium
Chrome Yell., 1, 2, & 3	Red Ochre	French Blue
Cologne Earth	Red Chalk	Pink Madder
Dragon's Blood	Sap Green	Rose Madder
Emerald Green	Terre Verte	Mars Orange
Gamboge	Vandyke Brown	Pure Scarlet
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Light Red	Indian Yellow	Ultramarine $\frac{1}{4}$ Cake

WINSOR & NEWTON'S MOIST WATER COLORS.

Winsor & Newton's Moist Water Colors retain, from processes and treatment known only to themselves, their *solubility* and *dampness* for an unlimited period, and a box of them, though laid aside for two or three years, will be found, when required again, equally *moist and serviceable* as when purchased; these qualities are preserved to the fullest extent in the *hottest climates*.

Sixteen years experience has now tested the powers and qualities of Winsor & Newton's MOIST COLORS, and the very large and rapidly increasing demand, as well as the very flattering Testimonials received by them from Continental and English Artists, are evidences of the high estimation in which they are held.

The colors are contained in thin porcelain pans, in shape like the dry cakes, but rather larger, and enclosed in foil for security and portability, warranted to keep for any length of time without deterioration. When required for use, the foil is to be taken off the pan, which may then be fastened by a wafer, or a little gum water, into the usual japanned sketching box. It is strongly recommended to keep the colors in sketching boxes, as they will be preserved from dust, and kept in the best condition for working. The flaps of the box serve as palettes, on which the tints are mixed; and the whole are comprised in the most portable form.

LIST OF MOIST COLORS.

Antwerp Blue	Indian Red	Sap Green
Bistre	Italian Pink	Terre Verte
Burnt Sienna	Ivory Black	Vandyke Brown
Burnt Roman Ochre	Lamp Black	Venetian Red
Brown Pink	Light Red	Vermilion
Blue Black	Neutral Tint	Yellow Ochre
Burnt Umber	Naples Yellow	Yellow Lake
Brown Ochre	Olive Green	Sepia
Chrome Yellow, 1, 2 & 3	Prussian Blue	Warm Sepia
Cologne Earth	Prussian Green	Roman Sepia
Dragon's Blood	Payne's Grey	Brown Madder
Emerald Green	Raw Sienna	Constant White
Gamboge	Raw Umber	Chinese White
Hooker's Green, 1 and 2	Red Lead	Indian Yellow
Indigo	Roman Ochre	Mars Brown

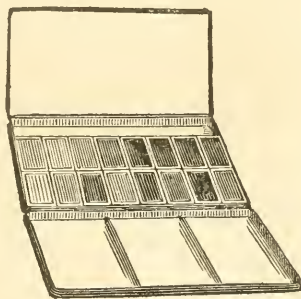
Mars Yellow
Crimson Lake
Scarlet Lake
Purple Lake
Scarlet Vermilion
Cobalt Blue
Green Oxide of
Chromium

Lemon Yellow
French Blue
Pink Madder
Rose Madder
Intense Blue
Mars Orange
Pure Scarlet
Burnt Carmine

Smalt
Purple Madder
Ultramarine Ash
Carmine
Gallstone
Cadmium Yellow
Orange Vermilion
Genuine Ultramarine.

JAPANNED MOIST COLOR BOXES.

WITH PALETTE FLAPS.



To hold	6	Cakes	each
" "	8	" "	" "
" "	10	" "	" "
" "	12	" "	" "
" "	14	" "	" "

To hold	16	Cakes	each
" "	18	" "	" "
" "	20	" "	" "
" "	22	" "	" "
" "	24	" "	" "

ASPHALTUM.

PREPARED FOR THE USE OF WATER COLOR PAINTERS.

Messrs. Winsor & Newton are the only Manufacturers who have succeeded in bringing this rich pigment to a state fit for the Water Color Painter's use.

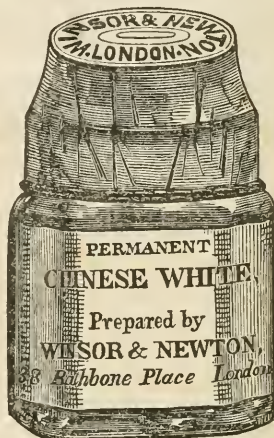
INDELIBLE BROWN INK.

FOR OUTLINES OR FOR SKETCHING.

This rich and permanent Ink is found to be of great service to the Architectural Artist, as the outline, or ornamental design, drawn with it (even if the Ink be diluted with water to the palest tint), cannot, when dry, be effaced by continued washings.

PERMANENT CHINESE WHITE.

A
PREPARATION OF
WHITE OXIDE
OF ZINC.



THE MOST ELIGIBLE
WHITE PIGMENT
FOR WATER COLOR
PAINTERS.

The White Oxide of Zinc is pronounced by the highest chemical authorities to be one of the most unchangeable substances in nature. Neither impure air, nor the most powerful re-agents, affect its whiteness. It is not injured by, nor does it injure, any known pigments.

It has long been pointed out by chemists as a most desirable substance for the Artists' use, provided sufficient body could be imparted to it; but until lately the want of this necessary quality rendered it unavailable. In WINSOR and NEWTON's preparation, termed Chinese White, this desideratum has been attained. The Chinese White, by combining body and permanency, is rendered far superior to those whites known as "Constant" or as "Permanent" Whites; and not having their clogging or pasty qualities, it works and washes with freedom.

The great body it possesses gives it the property of drying on paper of the same tone as it appears when first laid on, and thus, when used, either alone or in compound tints, it does not deceive the Artist like other whites, by drying up three or four tones higher than when wet.

The Chinese White is peculiarly available in mixing with any of the Water Colors in use, and particularly with the Moist Colors, thereby forming at pleasure an extensive range of body colors of a very superior kind.

*The following Paragraphs are extracted from Mr. HARDING'S
"Principles and Practice of Art."*

"When the Oxide of Zinc, which is prepared by Winsor & Newton, under the name of Chinese White, was first put into my hands, some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country, to analyze it for me, and to tell

me if I might rely on its durability; the reply was, that if it would in all other respects answer the purposes I required of it, I had nothing to fear on account of its durability."

"This is an invaluable pigment." "It is hardly possible to overrate the value of Opaque White in Water Colors when judiciously used."

PROUT'S LIQUID BROWN.

A BEAUTIFUL TRANSPARENT BROWN FOR WATER COLORS.

WATER COLOR MEGILP.

INVENTED AND PREPARED BY WINSOR AND NEWTON, FOR THE USE
OF WATER COLOR PAINTERS.

A most desirable medium, imparting additional depth, brilliancy, and transparency in Water Color Painting, improving the working of the colors, and preventing them running one into another.

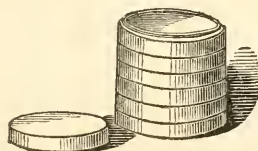
COLORLESS LIQUID OX GALL.

This limpid extract of Gall possesses all the strength and properties of the Gall as it is usually sold in the paste state, but is deprived of its unpleasant qualities.

PINK SAUCERS.

GODETS OR TINTING SAUCERS.

CABINET NESTS OF SAUCERS, SIX IN A SET.



No. 1,	diameter of	2 3-8	inches
" 2,	"	2 5-8	"
" 3,	"	3 1-4	"

No. 1,	In	Morocco	Cases
" 2,	"	"	"
" 3,	"	"	"

EARTHEN PALETTES.

Oval Thumb Palettes,	-	-	-	-	-	-	-	-	4 inch
" " "	-	-	-	-	-	-	-	-	5 "
" " "	-	-	-	-	-	-	-	-	6 "
" " "	-	-	-	-	-	-	-	-	7 "
" " "	-	-	-	-	-	-	-	-	8 "
" " "	-	-	-	-	-	-	-	-	9 "

Square Tiles, with 3 Partitions

" "	4	"	
" "	6	"	
" "	9	"	
" "	12	"	
" "	10	"	sloped

India Ink Slab, 3 sloped Partitions

" " "	5	"	"	
" " "	6	"	"	
" " "	4	"	"	and 4 Wells
" " "	1	"	"	3 " - - - - 3 inch
" " "	1	"	"	3 " - - - - 3½ "
" " "	1	"	"	3 " - - - - 4¼ "
" " "	2	"	"	3 " - - - - 4 "
" " "	1	trough	"	3 " - - - - 4½ "
" " "	1	"	"	3 " - - - - 5 "
" " "	4	pencil rests	"	7 Oval Wells

CAMEL HAIR PENCILS.

GOOSE QUILL



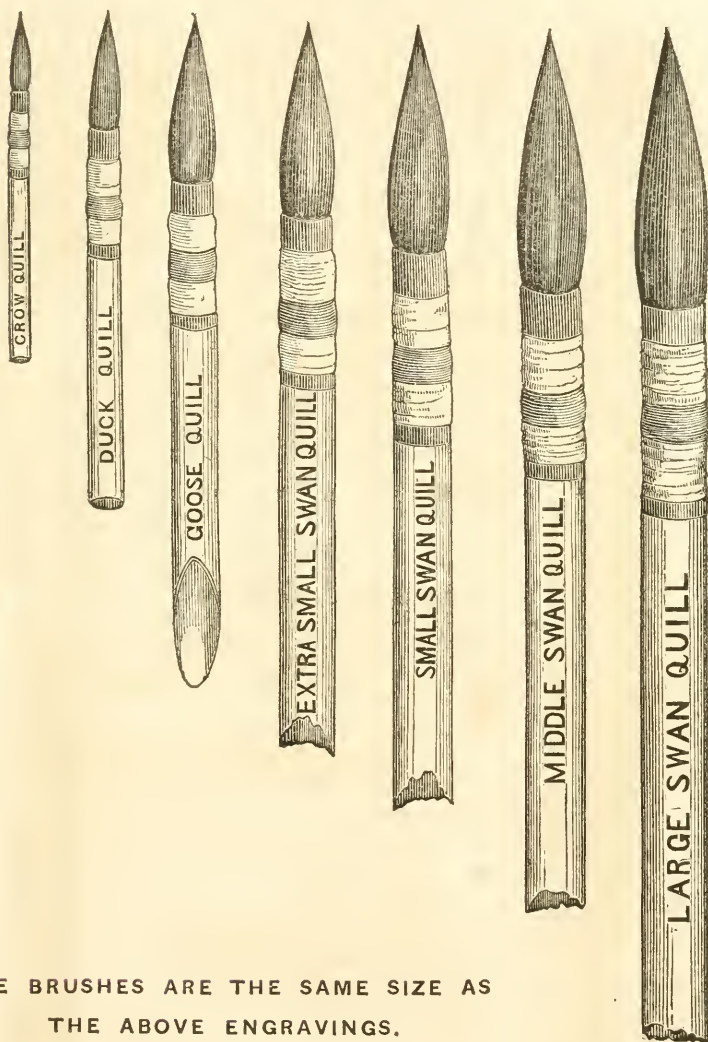
DUCK QUILL



CROW QUILL

Common Camel Hair,	-	-	-	-	-	-	-	assorted sizes
Superfine	-	-	-	-	-	-	-	" "
Best	-	-	-	-	-	-	-	" "
French Camel Hair, bound with silver wire,	-	-	-	-	-	-	-	finest quality
Ditto, bound with silver wire,	-	-	-	-	-	-	-	second "
Small Swan Camel Hair,	-	-	-	-	-	-	-	short quill
Large " " "	-	-	-	-	-	-	-	" "

SUPERIOR FRENCH SABLE BRUSHES,
FOR WATER COLOR PAINTING.
BROWN SABLE HAIR.

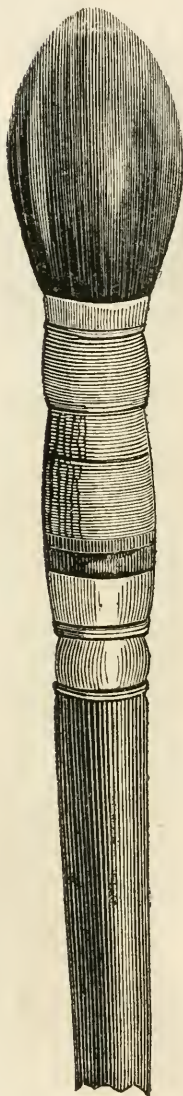


THE BRUSHES ARE THE SAME SIZE AS
THE ABOVE ENGRAVINGS.

WATER COLOR BRUSHES,

CONTINUED.

FOR SKIES, WASHES, AND LARGE WORKS.

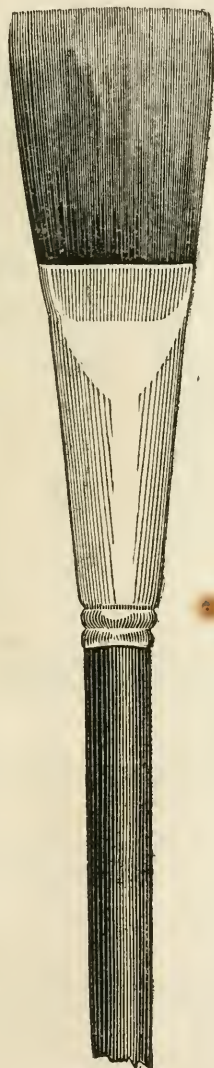
**A.**

A.—Wire-bound Siberian, a most useful Brush where large washes of color are required.

B.—Large Flat Brush in Tin, made of Dyed Sable Hair, suitable for skies, foregrounds, and large works.

Ditto the same Brush, wider

Ditto “ “

**B.****RED SABLE BRUSHES.**

IN QUILL.

Large Swan Quill

Middle “ “

Small “ “

Extra Small Swan Quill

Goose Quill

Duck “

Crow “

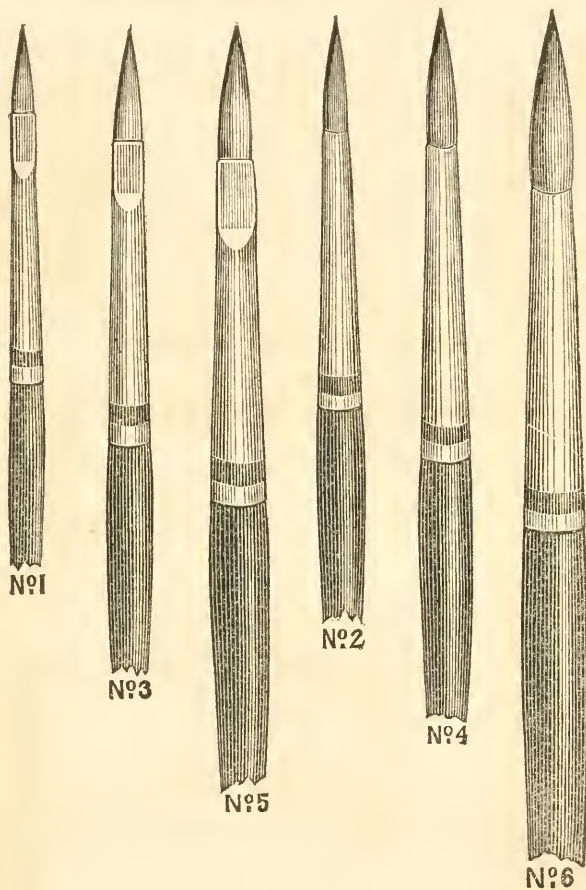
Pigeon Quill, for

Lithography

The form and sizes of these Brushes correspond with the Brown Sables, as represented on page 63.

WATER COLOR SABLES IN ALBATA.

POLISHED EBONY HANDLES.



FLAT OR ROUND.

Red Sable.

No. 1		No. 4
No. 2		No. 5
No. 3		No. 6

Brown Sable.

No. 1		No. 4
No. 2		No. 5
No. 3		No. 6

The Engravings show various sizes of the Brushes, to which numbers are attached; the remaining sizes can be readily determined from them, No. 6 being the largest, and No. 1 the smallest, either in flat or round.

G*

FRENCH SIBERIAN HAIR BRUSHES.

TIED WITH SILVER WIRE.

Large Swan Quill	Goose Quill
Middle " "	Duck " "
Small " "	Crow " "
Extra Small " "	Assorted " "

Large double quilled wire-bound Siberian Brush, see illustration, page 64.

GOLD AND SILVER SHELLS.**INDIA INK.****IVORY PENCIL RACKS.****BROCHART'S SOFT COLORED CRAYONS.**

No. 1, containing	- - - - -	160 different shades
" 2, "	- - - - -	135 " "
" 3, "	- - - - -	64 " "
" 4, "	- - - - -	58 " "
" 5, "	- - - - -	44 " "
" 6, "	- - - - -	28 " "

FRENCH COLORED CRAYONS.

IN ROUND PAPER BOXES.

Containing 12, 18, and 24 different Shades.

GENUINE CONTE CRAYONS.

Black, Square,	- - - - -	No. 1, hard
" " "	- - - - -	" 2, soft
" " "	- - - - -	" 3, softest
" Round,	- - - - -	" 1, hard
" " "	- - - - -	" 2, soft
" " Glazed,		
" " White, Round,		
" " " Square,		
" " Red, "		
" " Black Crayon, enclosed in wood		

**BROCKEDON'S PATENT COMPRESSED DRAW-
ING CARBON.**

A pure Carbon of Intense Blackness, solidified by the enormous power which the Patentee employs to condense his pure Cumberland lead.

A Valuable Material, thus noticed in a recent Work, the favorable judgment of whose author is its strongest recommendation :—

“Nothing can exceed the pleasure of working with it ; it is smooth, will make the most delicate or the broadest lines, and is as well adapted to draw Architecture as Foliage, on account of its firmness. Aërial grey tones of color as well as the richest and most forcible, can be obtained from it, and consequently the effect of atmosphere may be expressed, which could never before be accomplished in like degree with any other chalk. It has also the additional recommendation of not smearing like other chinks, or soiling the fingers as they do, and will yield greatly to the India Rubber.”—*Lessons on Trees*, by J. D. Harding.

ITALIAN CHALK.

SOFT FRENCH CHALK,

FOR STUMPING.

WILLOW CHARCOAL.

STUMPS.

PORTE CRAYONS,

STEEL, GERMAN SILVER, PLATED AND BRASS.

DRAWING PINS.

J. D. HARDING'S DRAWING PENCILS.

“For the drawing of foliage the Chalk or Pencils should be expressly adapted. It is not every pencil with which it would be possible to draw trees. It must yield its color freely, and be broad enough to present a surface to the paper, rather than a point, with which the shading may be best executed ; and the outlines, by turning the pencil in the fingers, so as to present angles of the lead ; and with these it may be drawn of the requisite thinness, and in harmony with the shading. The Pencils which I find to be the purest, are those made of Brockedon's Pure Cumberland Lead. From the various degrees manufactured, I have selected four, which are made into pencils by Winsor & Newton, Mordan & Co., and Reeves & Son, to whom I have given permission to attach my name to the pencils they manufacture from the selected lead.”—*Lessons on Trees*, by J. D. Harding.



GALPIN, 55, RATHBONE PLACE, LONDON.

BROAD DRAWING PENCILS OF 5 SHADES.



GALPIN, 55, RATHBONE PLACE, LONDON.

BROAD DRAWING PENCILS OF 5 SHADES.

GALPIN, 55, RATHBONE PLACE, LONDON.

THESE PENCILS ARE INDEXED ON AN ORIGINAL PRINCIPLE, WHICH INDICATES THE DEGREE OF EACH PENCIL IN EVERY POSITION, BY WHICH THE TIME HERETOFORE LOST IN LOOKING FOR INITIALS IS SAVED TO THE ARTIST.

GALPIN'S BROAD DRAWING PENCILS.

In *Sketching from Nature*, or for any description of sketching, much time is saved and effect gained by using the above Pencils, which are capable of producing powerful and painting-like touches, from the fourth of an inch in breadth, to the most delicate line, by simply turning the same pencil properly cut. They consist of five shades of the purest quality, from dense black to the lightest atmospheric tint. These also have the advantage of rings instead of letters to designate the shades.

The object of the Broad Pencils is to emulate the effect of Painting, by adapting a suitable breadth of touch to every occurrence in the representation of nature, from the broadest to the most acute, the performance of which is rendered certain by attention to the following rules for cutting the Pencils:—Cut the wood away flat on the two sides of the long way of the lead (as Pencil No. 2, above), so as to present two flat surfaces, and two consequent *thin* edges; round one of the edges of the lead, until it attains the shape of Pencil No. 1, above, which should present a thin edge of a segmental or sabre-like form; the rounded surface of the pencil thus cut will give a touch one-fourth of an inch in breadth, as at Pencil No. 1 (if the paper be on a slightly yielding surface). By slightly revolving the pencil in the fingers, the most refined touch will be effected by the thin edge, as at Pencil No. 2; and all intermediate touches will be found to result from positions between the above extremes.

Drawings executed with the Broad Pencils, showing their advantage over other Pencils, can be seen at N. D. Cotton's Store.

From the Art-Union.—"We have recently seen some very clever sketches from nature, by GALPIN; their freedom and effect is the result of pencils of extraordinary breadth, producing an excellent effect with little labor."

DRAWING PENCILS.

THOMAS RHOADS & SONS, London,	- - - - -	9 shades
ACKERMAN'S, London,	- - - - -	9 "
COTTON'S, made by the same makers, with the same marks as		
Galpin's, but with small leads,	- - - - -	5 "
MORDAN'S, London,	- - - - -	10 "
FABER'S, German,	- - - - -	4 "
GUYOT'S, French,	- - - - -	6 "
MONROE'S, American,	- - - - -	6 "
COHEN'S,	- - - - -	9 "

MOROCCO CASES FOR PENCILS.

WINSOR & NEWTON'S IMPROVED PATENT LEAD PENCILS, IN POLISHED CEDAR.

HIGHLY APPROVED BY ARTISTS AND PROFESSORS OF EMINENCE.

H	Moderately hard, used for light Sketching
HH	A degree harder, for Outlines and fine Drawing
HHH	Very hard, for Architectural Drawing
HHHH . . .	Extremely hard, for Engineering, or for Drawing on Wood
FF	Used for light Shading
F	Firm, for fine Drawing
HB	Hard and Black, deeper Shade than F
EHB	Same as HB, with thick Lead
B	Black, for Shading, or free Sketching
BB	Softer and very Black, for deep Shading
BBB	Intensely Black, for extra deep Shading, broad Lead
BBBB . . .	Same as three B's, with very broad Lead
BBBBBB . .	Extremely thick Lead, and of intense Blackness.

INDIA RUBBER PENCILS.

IVORY LEAVES FOR MINIATURES.

No. 1,	- - - - -	2 3-8 inches by 1 3-4
" 2,	- - - - -	2 1-2 " 2
" 3,	- - - - -	2 3-4 " 2 1-4
" 4,	- - - - -	3 " 2 1-2
" 5,	- - - - -	3 1-4 " 2 5-8
" 6,	- - - - -	3 1-2 " 2 3-4
" 7,	- - - - -	3 3-4 " 3
" 8,	- - - - -	4 1-4 " 3 1-4
" 9,	- - - - -	4 5-8 " 3 1-2
" 10,	- - - - -	5 " 3 7-8
" 11,	- - - - -	5 1-4 " 4 1-2

MATHEMATICAL INSTRUMENTS.

UPRIGHT CASES.

- No. 5—6-inch Case, containing 1 pair of Compasses, 1 Drawing Pen, 1 Dotting Wheel, 1 Pencil Pen, and 1 Box Scale.
- No. 7—6-inch Skin Case, containing 2 pair of Compasses, 1 Drawing Pen, 1 Hand Pen, 1 Pencil Pen, and 1 Box Scale.
- No. 10—6-inch Skin Case, containing 2 pair of Compasses, 1 Hand Pen, 1 Drawing Pen, 1 Dotting Wheel, 1 Pencil Pen, 1 Bow Pen, 1 Box Scale, 1 Box Sector, and 1 Brass Protractor.

No. 25—The same as above, with Ivory instead of Box Scales.

No. 25—6-inch Case, containing 2 pair of Compasses, 1 Hand Pen, 1 Drawing Pen, 1 Dotting Wheel, 1 Pencil Pen, 1 Bow Pen, 1 Ebony Parallel Rule, and 1 Brass Protractor.

No. 41—Containing 2 pair of Compasses, 1 Hand Pen, 1 Drawing Pen, 1 Pencil Pen, 1 Dotting Wheel, 1 Bow Pen, 1 Ebony Parallel Rule, 1 Ivory Scale, 1 Ivory Sector, and 1 Brass Protractor.

FLAT MAHOGANY CASES, WITH DOUBLE SQUARE JOINTS, SETTS,
AND ROUND SHANKS.

No. 61—Containing 2 pair of Compasses, 1 Hand Pen, 1 Pencil Pen, 1 Bow Pen, 1 Ivory Sector, 1 Ivory Scale, and 1 Brass Protractor.

No. 63—Containing 2 pair of Compasses, 1 Hand Pen, 1 Drawing Pen, 1 Pencil Pen, 1 Bow Pen, 1 Ivory Parallel Rule, 1 Ivory Sector, 1 Ivory Protractor Scale, with Silver Centres.

No. 64—Containing 1 pair of 6-inch Compasses, 1 pair of 5-inch Hair-Point Dividers, with Lengthening Piece, 1 Hand Pen, 1 Drawing Pen, 1 Pencil Pen, 1 Knife Key, 1 Ivory Parallel Rule, 1 Ivory Sector, and 1 Ivory Protractor Scale, with Silver Centres.

No. 66—Containing 1 pair 6-inch Compasses, 1 pair of 5-inch Hair-Point Dividers, with Lengthening Piece, 1 Hand Pen, 1 Drawing Pen, 1 Pencil Pen, 1 Bow Pen, 1 Knife Key, 1 Ivory Arch-joint Sector, 1 Ivory Parallel Rule, and 1 Ivory Protractor Scale, with Silver Centres.

GERMAN SILVER INSTRUMENTS.

No. 1—Flat Leather Case, containing 2 pair of Compasses needle Points, Steel Pen with Ivory Handle, Drawing Pen, Pencil Pen, Ivory Scale, Lead and Feeder.

No. 2—Mahogany Case, containing 2 pair of Compasses needle Points, Steel Pen with Ivory Handle, Drawing Pen, Pencil Pen, Dotting Wheel, Bow Pen, Ivory Scale, Box Sector, Ebony Parallel Rule, G. Silver Protractor, Lead and Feeder.

No. 3—Mahogany Case, containing 2 pair of Compasses needle Points, Ivory Handle lift up jaw Pen, Drawing Pen, Pencil Pen, Dotting Wheel, Bow Pen, Ivory Scale, Ivory Parallel Rule, Ivory Sector, G. Silver Protractor, Lead and Feeder.

No. 4—Handsome Mahogany Case, best Instruments, containing 2 pair of Compasses needle Points, Ivory Handle lift up jaw Hand Pen, Drawing Pen, Cannon Pencil Pen, Ivory Sector, Ivory Parallel Rule, Ivory Protractor Scale, Lead and Feeder.

Also in addition to the above may be found a large assortment of French and German Instruments, Common and Extra.

BRASS JOINT DIVIDERS

STEEL JOINT DIVIDERS

COMPASSES—with shifting Leg, Brass joints

STEEL COMPASSES—with shifting Leg, Brass joints

STEEL JOINT BOW PENS—for Ink or Pencil

STEEL JOINT BOW PENS—for Ink or Pencil, superior

BEST BRASS DRAWING PENS

BEST STEEL DRAWING PENS

GUNTERS' SCALES

BOX PLOTTING SCALES—12 inch

BRASS PROTRACTORS

BOX SCALES

BOX SECTORS

IVORY SECTORS

IVORY SCALES

IVORY PROTRACTORS

T SQUARES AND TRIANGLES.

MAHOGANY AND ROSEWOOD.

EBONY PARALLEL RULES.

A UNIVERSAL RULER,

FOR THE USE OF ARCHITECTS, ENGINEERS, DESIGNERS,
ENGRAVERS, ETC.

Being a ruler by which a great variety of ruling, either of Straight, Waved, or Ornamental lines can be executed with facility ; any number of such lines may be made to follow each other at greater or less distance, with the same mathematical precision as is attainable in ruling straight lines with the ordinary ruler.

This simple Instrument, which occupies no more room than the ordinary Parallel Ruler, will be found very convenient in Plan Drawing, in consequence of the great variety of ground which may be designated, without Color, merely by the different forms of ruling which can be executed with it.

Ornamental Borders for Plans, Drawing, &c., can also be executed with the same facility as common ruling.

ENGLISH LETTER PAPERS,

PLAIN OR RULED.

Bank 4to. Post, very thin, for Foreign Correspondence									
" 4to. " " " " " "	"	"	"	"	"	"	"	extra large	
Blue laid 4to. Post,	-	-	-	-	-	-	-	thin	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin, small, or Bath size	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick Bath	
Cream laid 4to. " " " " " "	-	-	-	-	-	-	-	thin	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin Bath	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick Bath	
Blue wove 4to. " " " " " "	-	-	-	-	-	-	-	thin	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin Bath	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin Bath	
Cream laid 4to. " " " " " "	-	-	-	-	-	-	-	thin	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thin Bath	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick, large	
" " 4to. " " " " " "	-	-	-	-	-	-	-	thick Bath	
Cream Damask Watered									
" " " " " " " " " "	-	-	-	-	-	-	-	large	
" " " " " " " " " "	-	-	-	-	-	-	-	Bath	
Cream Elizabethian Wove									
" " " " " " " " " "	-	-	-	-	-	-	-	large	
" " " " " " " " " "	-	-	-	-	-	-	-	Bath	
Embossed Border, various patterns,	-	-	-	-	-	-	-	white	
" " " " " " " " " "	-	-	-	-	-	-	-	colored	
Perforated Border, " "									
Black Edge Mourning, wide border,									
" " " narrow border.									

In addition to the above, may be found such a variety as can scarcely fail to suit the most fastidious.

FRENCH LETTER PAPER,

PLAIN OR RULED.

Extra Thin or Skin Paper, for Foreign Correspondence. This is the thinnest paper upon which it is practicable to write on both sides.

Extra Large, blue laid, 4to.	-	-	-	-	-	-	-	No. 1
Large, " "	-	-	-	-	-	-	-	" 2
Small, " "	-	-	-	-	-	-	-	" 3
Extra Small " "	-	-	-	-	-	-	-	" 4
Extra Large, pure white laid, 4to.	-	-	-	-	-	-	-	" 1
Large, " " "	-	-	-	-	-	-	-	" 2
Small, " " "	-	-	-	-	-	-	-	" 3
Extra Small, " " "	-	-	-	-	-	-	-	" 4
Extra Large, white wove, "	-	-	-	-	-	-	-	" 1
Large, " " "	-	-	-	-	-	-	-	" 2
Small, " " "	-	-	-	-	-	-	-	" 3
Extra Small, " " "	-	-	-	-	-	-	-	" 4
Extra Large, blue wove,	-	-	-	-	-	-	-	" 1
Large, " " "	-	-	-	-	-	-	-	" 2
Small, " " "	-	-	-	-	-	-	-	" 3
Extra Small, " " "	-	-	-	-	-	-	-	" 4
Extra Large, cream wove,	-	-	-	-	-	-	-	" 1
Large, " " "	-	-	-	-	-	-	-	" 2
Small " " "	-	-	-	-	-	-	-	" 3
Extra Small, " " "	-	-	-	-	-	-	-	" 4

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"	-	-	-	"	8	" " "	" " 8
"	-	-	-	"	9	" " "	" " 9

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BY C. MALAPEAU.

ETUDES D'ORNAMENTS.

IN TWO CRAYONS.

BY BILORDEUX.

EXTERIOR AND INTERIOR

VIEWS OF PUBLIC BUILDINGS AND MONUMENTS,

IN FRANCE, GERMANY, ITALY AND BELGIUM,

INCLUDING THE MOST CELEBRATED IN

ROUEN	FRIBOURG	MILAN
LYONS	PRAGUE	NAPLES
AMIENS	NUREMBERG	PALERME
NIMES	ORTEMBERG	MESSINE
BEAUVAIS	MUNICH	POMPEI
SAINT DENIS	COLOGNE	SORRENTE
CHATRES	BONN	BRUXELLES
ORLEANS	AIX-LA-CHAPELLE	LOUVAIN
BOURGES	VENISE	ANVERS
AVIGNON	ROME	BRUGES
COUTENCES	TIVOLI	LIEGE
MAYENCE	GENES	MALONES
HEIDELBERG	SIENNE	&c. &c.
SPIRE	TURIN	

Designed after nature by Chapuy, and Lithographed in two tints, under his direction, by Bayot, Bichebois, Chapuy, Derry, Sabatier, and others.

These views are valuable for Architects, Sculptors, Stone Masons, Decorators, Wood Carvers, and every branch of trade connected with Architecture, and are especially interesting to all who have travelled in Europe and seen the Edifices that are in this Collection so elegantly and correctly represented.

THE DIFFERENT STAGES OF LIFE,
WITH THE OCCUPATIONS AND TROUBLES OF MAN, FROM
HIS NATIVITY TO DEATH.

DESIGNED BY BENDEMANN.

SIXTEEN BEAUTIFUL ENGRAVINGS, IN OBLONG FOLIO, ON INDIA PAPER.

The idea is the following :—From an original state of innocence, represented by life in the earthly Paradise, the human soul goes through the temporal state, leading from knowledge of sin, a troubled life, and pressing towards her redemption and glorification through Christ; which is represented in the last plate by the Heavenly Paradise.

PLATE I. *Paradise*.—Creation of Adam and Eve; Fall of Man; Casting out of Paradise; Curse—"In the sweat of thy face shalt thou eat bread."

PLATE II. *Nativity; First Childhood*.

PLATE III. *Advanced Childhood*.

PLATE IV. *Youth*.—Love; a Wedding.

PLATE V. *Manhood*.—Agriculture.

PLATES VI. and VII. On the left side, Robbery and Violent acts committed on Shepherds; on the right-hand side, Judgment and Punishment of the Robbers.

PLATE VIII. *Wisdom*.

PLATE IX. *Bravery*.—On the left, a King going into Battle; on the right, Invasion by Hostile Nations.

PLATES X. and XI. *Temperance*.—The Church,—Sacrament.

PLATE XII. *Arts*.—Mining, Metallurgy.

PLATE XIII. *Trade*.—Commerce with Foreign Nations; Trade in Goods and Slaves.

PLATE XIV. *Sciences*.—Physics, Astronomy, Astrology.

PLATE XV. *Old Age*.—Last Years of Life; Knight in Penitentials; Hermit; Death and Resurrection.

PLATE XVI. *Paradise*.—An Angel introduces a Pilgrim. In the centre, Christ, with Mary and John the Baptist; on the left, St. Peter, James, John, Paul, Mary Magdalen, Maria, Martha; on the right, Adam, Eve, Abraham, Isaac, Jacob, Rachel, Leah.

This will be found one of the most interesting and instructive works ever produced, and is admirably adapted for presents.

VALUABLE PROOFS.

The particular attention of Connoisseurs is invited to the following list of Valuable Proofs of Superior Engravings from celebrated Paintings, which now presents, for the first time in Boston, an opportunity for Amateurs to make their own selections of these desirable works of Art. This list forms but a part of our Collection of Proofs of the first etchings—unfinished Proofs, Artist's Proofs, Proofs before and after letters—subscription Prints, &c., now on hand, and to which we are making frequent additions.

PENSEROSA, or the Italian Tamborine Player. Painted by Winterhalter, Engraved in line by Joubert. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper.

LA VEDOVA (The Widow). Painted by Leopold Robert, Engraved in line by Mandell. Companion to the former. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper.

THE CHILDREN OF EDWARD IN THE TOWER OF LONDON. Painted by Paul Delaroche, Engraved in line by Prudhomme. Proof before letters on India Paper.

THE CHILDREN OF LOUIS XVI. IN THE BASTILE. Painted by Robert Fleury, Engraved in line by Prudhomme. Companion to the former. Proof before letters on India Paper.

CHARLES I. INSULTED BY THE SOLDIERS OF CROMWELL. Painted by Paul Delaroche, Engraved in line by Martinet. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper.

PORTRAIT OF LOUIS PHILIPPE, the last King of the French. Painted by Winterhalter, Engraved in line by Francois. Artist's Proof on India Paper.

VIRGIN, called "**THE CANDELABRE**." Painted by Raphael, Engraved in line by Bridoux. Proof before letters on plain paper.

PORTRAIT OF POPE GREGORY XVI. Painted by Paul Delaroche, Engraved in line by Dupont. Artist's Proof on India Paper.

PORTRAIT OF POPE PIUS IX. Painted by Biennoury, Engraved in line by Blanchard. Artist's Proof on India Paper.

NAPOLEON AT FONTAINEBLEAU, after the Battle of Waterloo. Painted by Paul Delaroche, Engraved in line by Francois. Proof before letters on India Paper.

MATERNAL EDUCATION (Scene of the Childhood of Pic della Mirandole). Painted by Paul Delaroche, Engraved in line by Francois. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper.

PORTRAIT OF COLUMBUS. Engraved in line by Mercuri, after a picture in the Versailles Gallery, and supposed to have been painted after Columbus returned from his first voyage of discovery. Proof before letters on plain paper.

PORTRAIT OF THE DUCHESS OF ORLEANS, and the Young Count of Paris. Painted by Winterhalter, Engraved in line by Lefevre. Proof before letters.

PERSECUTION OF THE PROTESTANTS, representing their place of worship invaded by Catholic fanatics. Painted and Engraved by Giradet. Proof before letters on India Paper.

VIRGIN, called "à la Légende." Painted by Raphael, Engraved in line by Forster. Proof before letters on India Paper.

MATER DOLOROSA. Painted by Murillo, Engraved in line by Cousin. Artist's Proof before letters. The same Engraving, Proof before letters on India Paper, also on plain paper.

VIRGIN WITH THE BIRD. Painted by Raphael, Engraved in line by Martinet. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper. The original picture is in the Gallery at Florence.

VIRGIN, called the Grand Duke's. Painted by Raphael, Engraved in line by Martinet. Artist's Proof on India Paper. The original picture is in the Gallery Pitti, at Florence.

ANGEL GABRIEL. Painted by Paul Delaroche, Engraved in line by Blanchard. Artist's Proof on India Paper, without the border. The same Engraving, Proof before letters on India Paper.

CHRIST. Painted by Paul Delaroche, Engraved in line by Blanchard. Companion print to the former. Proof before letters on India Paper.

THE FISHERMEN OF THE ADRIATIC. Painted by Leopold Robert, Engraved in line by Desclaux. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper.

THE REAPERS IN THE PONTINE MARSHES. Painted by Leopold Robert, Engraved in line by Desclaux. Companion to the former. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper.

ECCE HOMO. Painted by Murillo, Engraved in line by Collier. Artist's Proof on India Paper.

ST. AMELIA, Queen of Hungary. Painted by Paul Delaroche, Engraved in line by Mercuri. Artist's Proof on India Paper. This Engraving is considered one of the most extraordinary specimens of line engraving ever executed.

PORTRAIT OF MICHAEL ANGELO. Painted by himself, Engraved in line by Francois. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper.

THE HOLY FAMILY, called "The Benediction." Painted by Raphael, Engraved by Lorichon. Artist's Proof. The same Engraving, lettered proof. The original picture in the Gallery at Naples.

LENORE, (from the German Ballad by Bürger). Painted by Ary Scheffer, Etched by Girard. Artist's Proof on India Paper.

THE SOULIOT WOMEN, (Scene of the War of Independence in Greece). Painted by Ary Scheffer, Etched by Girard. Companion to the former. Artist's Proof on India Paper.

THE CONCEPTION. Painted by Murilla, Engraved in line by Bridoux. Artist's Proof on India Paper. The same Engraving, Proof before letters on plain paper.

VIRGIN AT THE PALM TREE. Painted by Raphael, Engraved in line by Martinet. Artist's Proof on India Paper. The same Engraving, Proof before letters on plain paper.

ITALIAN PILGRIMS AT ROME. Painted by Paul Delaroche, Engraved in line by Francois. Artist's Proof on India Paper. The same Engraving, Proof before letter on India Paper.

REPOSE IN EGYPT. Painted by Bouchot, Engraved in line by Blanchard. Artist's Proof on India Paper, before the border. The same Engraving, Proof before letter on plain and India Paper.

HOLY FAMILY, called "The Pearl." Painted by Raphael, Engraved in line by Lecomte. Artist's Proof on India Paper. The same Engraving, Proof before letters on India Paper. The original picture in the Gallery at Madrid.

PORTRAIT OF PAUL DELAROCHE, the great Historical Painter. Painted by himself, Engraved in line by Louis. Artist's Proof on India Paper.

CHRISTUS CONSOLATOR. Painted by Ary Scheffer, Engraved in line by Dupont. Proof before letters on India Paper. The original picture belongs to the Duchess of Orleans.

CHRISTUS REMUNERATOR. Painted by Ary Scheffer, Engraved in line by Blanchard. Proof before letters on India Paper. Companion picture to the former.

VIRGIN WITH INFANT CHRIST AND ST. JOSEPH. (La Vierge à la Vigne.) Painted by Paul Delaroche, Engraved in line by Jesi. Artist's Proof on India Paper. The same Engraving, Proof before letters on plain and India Paper.

MIGNON AND HER FATHER. Painted by Ary Scheffer, Engraved in line by Francois. Proof before letters on India Paper.

- LE VOEU A LE MADONE.** Painted by Schnetz, Engraved in line by Fauchery. Artist's Proof on India Paper.
- L'HOROSCOPE DE SIXTE QUINT.** Painted by Schnetz, Engraved in line by Bosq. Proof with letters on plain paper.
- MADONNA DELLA SCODELLA.** Painted by Correggio, Engraved in line by Toschi. Proof with letters on plain paper. Very fine impression.
- SAISON DES FRUITS.** Painted by Vidal, Engraved by Posselwhite. Proof before letters on India Paper.
- SAISON DES FLEURS.** Painted by Vidal, Engraved by Posselwhite. Proof before letters on India Paper. Companion to the former.
- PAUL AND VIRGINIA** (two Engravings). Painted by Beaume & Comberworth, Engraved by Gautier. Proof before letters on plain paper.
- PAUL AND VIRGINIA** (four Engravings). Painted by Schopin, Engraved by Jazet and Allais. Proof before letters on plain paper. Companions to the former.
- L'ESMERALDA** (two Engravings). Painted by Steuben, Engraved by Jazet. Proof before letters on plain paper.
- THE WOODCUTTER.** Painted by Landseer, Engraved by Charles G. Lewis. Proof before letters on India Paper.
- THE DEATH OF THE STAG.** Painted by Ansdell, Engraved by Ryall. Proof on India Paper before letters.
- PEACE AND WAR.** Painted by Landseer, Engraved by Atkinson. Light Letter Proof on India Paper.
- LA TRANSFIGURATION.** Painted by Raphael, Engraved in line by Giradet. Artist's Proof on plain paper.
- LA VIERGE A LA CHAISE.** Painted by Raphael, Engraved in line by Garavaglia.
- LO SPASIMO DI SICILIA.** Painted by Raphael, Engraved in line by Toschi.
- LA DISCESA DELLA CROCE.** Painted by Volterra, Engraved in line by Toschi.
- L'ASSOMPTION DE LA VIERGE.** Painted by Guido Reni, Engraved in line by Anderloni.
- LA TRANSFIGURATION.** Painted by Raphael, Engraved in line by Morgen.
- LA VIERGE A LA LEGENDE.** Painted by Raphael, Engraved in line by Forster.
- LA VIERGE AU BAS RELIEF.** Painted by Leonard de Vinci, Engraved in line by Forster.
- LA MADONNA DI S. SISTO.** Painted by Raphael, Engraved in line by Steinla.

THE MOST CELEBRATED PICTURES OF THE ROYAL GALLERY AT DRESDEN,

DRAWN ON STONE FROM THE ORIGINALS

BY FRANZ HANFSTAENGL.

The Work complete in Sixty Parts, or One Hundred and Ninety Plates, on India Paper.

"The Lithographs are drawn from the pictures themselves ; M. Hanfstaengl having been allowed by the King of Saxony to erect an *atelier* in the Gallery, and in some instances to take the pictures home with him. To those who have no opportunity of visiting the Dresden Gallery, a collection like this is invaluable, from the fact that the noble originals, from the difficulty of keeping the Gallery in a proper state of warmth, are likely to perish altogether. It is not without feelings of the deepest melancholy that any one who has the slightest sentiment for the Arts can contemplate the loss of so superb a collection of the *chefs-d'œuvre* of any European school ; but it is some consolation, nevertheless, that though the colouring will be lost, such an admirable recorder of the composition and of the light and shade as M. Hanfstaengl has been found. The work altogether reflects the highest honor on every person who has had a share in producing it—not only the artist who designed, but the king who encouraged him."—*London Times*.

<i>Name of Print.</i>	<i>Painter.</i>
CHRIST WITH THE TRIBUTE MONEY	Titian
ST. SEBASTIAN	Correggio
ST. CECILIA	Carlo Dolce
MADONNA	Gimignano
MADONNA	Holbein
ST. MATTHEW	Caracci
ADORATION OF THE WISE MEN	Paul Veronese
NIGHT	Correggio
JOSEPH PRESENTING HIS FATHER TO PHARAOH	F. Bol
HAGAR AND ISHMAEL	Baroccio
CHRIST	Bellino
DAVID	Turchi
AHASUERUS	Rembrandt
HOLY MAGDALEN	Battoni
VIRGIN MARY WITH INFANT CHRIST	Titian
THE HERMIT	Gerard Dow
MARRIAGE AT CANA	Paul Veronese
MADONNA	Murillo
MADONNA DEL VACHINO	Giulio Romano
SIMEON IN THE TEMPLE	Van der Eckhout

<i>Name of Print.</i>	<i>Painter.</i>
ADORATION OF THE HOLY FAMILY	Titian
VIRGIN WITH THE INFANT CHRIST	Paris Bordone
ESTHER AND AHASUERUS	Peter Genovese
FLIGHT INTO EGYPT	F. Bol
VIRGIN AND CHILD	Sassoferrato
CHRIST WITH THE CROWN OF THORNS	Guido Reni
BANISHMENT OF HAGAR	A. Van der Werff
MAGDALEN	Franceschini
JACOB AND RACHAEL	Giorgione
THE CLOISTER	Ruisdael
MARY WITH THE CHILD, CATHERINE, AND JOHN THE BAPTIST	Palma Vecchio
MARY WITH THE CHILD JESUS AND YOUNG ST. JOHN	School of Raphael
JOSEPH'S DREAM	F. Bol
MAGDALEN	Francisco Gessi
CHRIST ON THE WAY TO CALVARY	Paul Veronese
CHRIST BREAKING BREAD	Carlo Dolci
VIRGIN AND INFANT CHRIST, &c.	Benvenuto Garofalo
ST. GEORGE AND THE DRAGON	Il Faltore
HOLY FAMILY	Palma Vecchio
FLIGHT INTO EGYPT	Glaude Gelee
REBECCA GIVES THE SERVANT OF ABRAHAM TO DRINK	Strozzi
BAPTISM OF CHRIST	Francia
VIRGIN AND CHILD, WITH ANGELS	Rubens
MADONNA S. SISTO	Raphael
ST. JOHN, ST. GEMINIANUS, ST. PETER, AND ST. GEORGE	Correggio
PRESENTATION OF CHRIST IN THE TEMPLE	Paul Veronese
ST. GEMINIANUS, ST. PETER, ST. PAUL, AND ST. ANTHONY	Bagnocarallo
THE FATHERS OF THE CHURCH	Dosso Dossi
THE VIRGIN AND CHILD, AND ST. JOHN	Caracci
THE ENTOMBMENT	Salviati
ST. PETER, ST. BRUNO AND ST. GEORGE	Garofalo
VIRGIN MARY	Sassoferrato
CHRIST AND PILATE	Vecelli da Cadore
MADONNA	Dietrich
CHRIST CALLING MATTHEW	Pordenone
MAGDALEN	Correggio

ENGLISH, FRENCH, ITALIAN AND GERMAN ENGRAVINGS,

In Line, Mezzotinto, Lithography, &c.

PLAIN AND COLORED.

AMONG THE PRESENT STOCK, MAY BE FOUND THE FOLLOWING.

NAME.	PAINTER.	ENGRAVER.
ACQUITTAL OF THE SEVEN BISHOPS (1688)	Herbert	Reynolds
ADORATION DES MAGES	Blondel	Jazet
ANNETTE LYLE & ALLAN McAULAY	Deveria	Maile
AVANT LE BAL	Guet	Garnier
ASTRE DE JOUR	Court	do.
AGER AND ISMAEL	Murat	Manceau
ARABES SURPRIS PAR LE SIMOUN	Biard	Jazet
ANGELNDER KNABE	Schalcken	Fischer
APOLL UNTER DEN HIRTEN . . .	Schick	Funke
ARDEA	Papety	Blanchard
BATAILLE D'ISLY	Vernet	Girardet
BASHFUL LOVER AND MAIDEN COY	Stone	Bellin
BELLE DE NUIT	Court	Martinet
BELLE DE JOUR	do.	do.
BELLE OF NEWPORT	do.	Garnier
BOUTON DE ROSE	Guet	do.
CROMWELL LOOKING AT CORPSE OF CHARLES I. (January 30, 1649)	Delaroche	Dupont
CHRISTUS WIRD INS GRAB GELEGT	Dominichino	Freidhof
COME LET US SING UNTO THE LORD	Durond	Durond
CHRIST AU ROSEAU	Vernet	Maile
CANDEUR	Schopin	Garnier

NAME.	PAINTER.	ENGRAVER.
ST. CICILE	Delaroche	Sixdeniers
DO.	Scheffer	Bernardi
CATHERINE REBUFFE	Court	Maile
CAPUA	Papety	Blanchard
CHRISTUS CONSOLATOR . . .	Scheffer	Schuler
COLOGNE ON THE RHINE . . .	Turner	Goodall
COMBAT	Ansdell	Kyall
CATCHING RABBITS	Mount	Noel
CHILDREN OF VICTORIA . . .	Winterhalter	Jackson
DEPART DE REBECCA	Schopin	Garnier
DIE SCHMOLLENDEN KARTEN- SPIELER	Hasenclever	Voigt
DIE AUFERSTEHUNG CHRISTI . .	Begas	Fischer
DIE BEIDEN MARIEN AM GRABE DES HERRN	Veit	Hanfstengl
DIE SPITZENKLOPPLERIN . . .	Slingeland	{ Keninger &
DIE NACHT	Correggio	{ Mayer
DIE HEILGE FAMILIE	Raphael	Rhal
DIE MAGEREN JAHRE	Overbeck	Amster
DIE CHRISTLICHEN TUGENDEN . .	Wach	Barth
DIE BEIDEN LEONOREN	Carl Sohn	Thaeter
EDUCATION MATERNELLE . . .	Delaroche	Francois
EPREUVE MATERNELLE	Riedal	Raunheim
ESCAPE OF CARRARA	Eastlake	Bacon
ELISEE	Overbeck	Ruscheneyh
ENFANS SURPRIS PAR L'ORAGE	Delaroche	Reynolds
FARMER'S FRIENDS	Herring	Fabronius
FAUST'S FIRST SIGHT OF MARGUERETE	Scheffer	Cabon
FLEUR DE MARIE	Cottin	Cottin
FLIGHT OF ST. CATHERINE . . .	Mucke	Felsing
DO. DO.	do.	Fanoli
FAUST & MARGUERETTE	Cornu	Jazet
FEMMES SOULIOTES	Scheffer	Gerard
FIANCEE D'ABYDOS	Guet	Garnier
FIRST APPEAL	Stone	Bellin
FATME	Guet	Gerard
FOUNDLING	Hayter	Mote
FIRST SACRAMENT	Barraud	Simmons
FETE DE LA MADONE DE L'ARC	Robert	Duriez

NAME.	PAINTER.	ENGRAVER.
FAVORI DU CHATEAU	Schlesinger	Garnier
FAVORI DU SERAIL	do.	do.
GLORIA PATRI	Barrand	Davey
GIL BLAS	Schopin	Cottin
DO.	do.	do.
GABRIEL	Delaroche	Gerard
GLORIA IN EXCELSIS DEO . .	Ellenrieder	Hessloehl
HALT	Ansdel & Frith	Ryall
HELENA AND HERMIA	Thorburn	Joubert
HALLOWED BE THY NAME . .	Brooks	Simmons
HEART'S RESOLVE	Setchell	Bellin
HAMLET	Lehman	Lamoine
HEAD OF CHRIST	D'Orsay	Lane
DO. DO.	Delaroche	Blanchard
HUNNENSCHLAHT	Kaulback	Thaeter
INVENTION OF STOCKING LOOM	Elmore	Holl
INGENUITE	Brocky	Allais
IMPENDING MATE	Stone	Simmons
JESUS CHRIST PORTANT SA CROIX	Raphael	Lavigne
JESUS MONTANT AU CALVAIRE	Blondel	Jazet
JESUS ENDORMI AU MILIEU DE LA TEMPETE	do.	do.
JUDITH VA TROUVER HOLOPHERNE	Steuben	Jazet
JOSEPHS TRAUMDEUTUNG VOR PHARAO	Cornelius	Amster
JUDITH & HOLEFERNES . . .	Vernet	Jazet
JEREMIE	do.	Allais
LORD WILLIAM RUSSELL TAKING LEAVE OF HIS FAMILY BEFORE EXECUTION	Bridges	Bellin
LAST APPEAL	Stone	Bellin
LABAN RECOIT JACOB DAN SA FAMILLE	Schopin	Garnier
LA SIESTA	Winterhalter	Cousins
LORD HAVE MERCY ON US . .	Barraud	Davey
LA VICTOIRE (Allemagne, 1845) .	Delaroche & Lami	Jazet
LAST SACRAMENT	Barrau	Simmons
LA VIERGE DE MADRID	Murillo	Garnier
LE MAIN CHAUDE	Beanne	Lavigne
L'ODORAT	Schlesinger	Garnier

NAME.	PAINTER.	ENGRAVER.
LA REVERIE	Winterhalter	Martinet
LE TOUCHER	Schlesinger	Garnor
LA VUE	do.	do.
L'OUIE	do.	do.
L'EXTASE	do.	do.
LOUIS XIV. ET LE GRAND CONDE	Schopin	Jazet
LOUIS XIV. FONDE L'HOTEL DES INVALIDES	do.	do.
MARRIAGE OF THE VIRGIN . .	Raphael	Longhi
MARIE DANS LE DESERT . . .	Delaroche	Martinet
MESSAGER DU SERAIL . . .	Court	do.
MATED	Stone	Simmons
MAEDCHEN AM BRUNNEN . .	Bendeman	Felsing
MESSAGER	Calisch	Garnier
MIGNON REGRETTANT LA PATRIE	Scheffer	Louis
MIGNON ASPIRANT AU CIEL .	do.	do.
MIGNON ET SON PERE . . .	do.	Francois
NAPOLEON ET SON FILS . .	Steuben	Weber
DO. DO.	do.	Sixdeniers
OPHELIA	Lehman	Lemoine
PREACHING INTERRUPTED . .	Gerardet	Gerardet
PIC DE LA MIRANDOLE . . .	Delaroche	Francois
PRAY GOD BLESS PAPA AND MAMMA	King	Huffam
PARDON	Winterhalter	Raunheim
PFERDESTALL	Wouverman	Holte
PREMIERE ENTREVUE DE RACHEL ET DE JACOB	Schopin	Garnier
POMME DE DESCORDE . . .	A De Dreux	Lassalle
PECHE MIRACULEUSE . . .	Blondel	Jazet
REINE DES BOIS	Andre	Garnier
ROSE D'AMOUR	Andre	do.
REFLEXION	Dubufe	Maile
ROSE DE MAI	Rubio	Cornilliet
RAPHAEL AT XV.	Raphael	Foster
RUSTIC TOILET	Poole	Wass
ROYAL FAMILY (of England) .	Winterhalter	Cousins
SIR ROGER DE COVERLY AND THE GYPSIES	C. R. Leslie	Rolls

NAME.	PAINTER.	ENGRAVER.
SMUGGLER'S INTRUSION . . .	Wilkie	Bacon
SOUVENIR DE CŒUR . . .	Graefle	Garnier
SATISFACTION	Schoppin	do.
SAINT JOHN INSPIRE . . .	Murillo	Lafosse
SAISONS DES FRUITS . . .	Vidal	Posselwhite
SAISONS DES FLEURS . . .	do.	do.
SAMSON & DALILA	Steuben	Jazet
SUNDAY MORNING	Brocas	Bell
SPRING	Bouvier	Hunt
STELLA	Guet	Garnier
SOCIETY OF FRIENDS . . .	Herring	Atkinson
SAUVEUR DU MONDE . . .	Ribera	Garnier
THE THREE MARYS AND DEAD CHRIST. (This Engraving was com- menced by William Sharp) . .	Caracci	{ Finished by Bacon
TASSO & PRINCESS ELENORE .	Sies	Cornilliet
TAKING THE VEIL	Uwins	Tompkins
TRAWN DES AGAMEMNON . .	Cornelius	Thaeter
THAMA & JUDA	Vernet	Jazet
UNION PIPES	J. Porter	J. Boster
VALENTINE'S EVE	Corbault	Bellin
VICTORIA AND FAMILY . . .	Winterhalter	Cousins
WOUNDED HOUND	Ansdel	Davey
WE PRAISE THEE, O GOD . .	Barraud	do.
WHITE AND RED ROSE . . .	Bouvier	Holl

THE LAST SUPPER. Painted by Leonardo da Vinci, Engraved by F. Wagner. Very fine impression.

DE MARE MORTO (near Naples). Gmelin fec. Rome, 1798. Proof before letters.

FOUR LANDSCAPES WITH ROMAN RUINS. Engraved under the direction of Wille, by Daudet & Launay. Very fine impressions.

ANSICHT VON DRESDEN, German Art-Union Print. Painted by Wagner, Engraved by Hammar.

- SIBILLA DELPHICA AND SIBILLA CUMÆA.** By Michael Angelo (From the Frescoes of the Sistine Chapel). Engraved by Volpato. Fine impressions.
- SIBILLA CUMANA.** Painted by Domenichino, Engraved by Folo. Old impression before the plate was retouched.
- LADY AND CHILD.** Painted by Sassoferrato, Engraved by F. Bartolozzi, 1767. Very fine impression.
- MOTHER AND CHILD.** Painted by Cipriani, Engraved by F. Bartolozzi, 1768. Very fine impression. Companion to the former.
- MADONNA AND CHILD.** Painted by Correggio, Engraved by Schwerdgeburth. Proof before letters.
- PORTRAIT OF CARL MARIA VON WEBER.** Painted by Schimon, Lithographed by Selb. The best likeness of the great composer.
- PORTRAIT OF L. TIECK.** Painted by Vogel, Lithographed by Hanfstaengl. This is the only good likeness existing.
- PORTRAIT OF BENJAMIN WEST.** Painted by G. H. Harlow, Engraved by J. Fittler. Beautiful impression.
- FANCIES AND TRUTHS,** in Six Engravings. Invented and Engraved by Moritz Retzsch. Containing Apollo denied and despised—The Mother—The Human Heart—The Kiss—Country Girl Resting with her Burden—The Sleep of Infancy—Vide Mrs. Jamieson's Visits and Sketches. Early copy.
- OUTLINES TO SHAKSPEARE'S KING LEAR.** By Moritz Retzsch. Early impressions of the Etchings before the plates were retouched.
- MRS. RETZSCH'S ALBUM.** Containing a Collection of Pencil Drawings, sketched for, and dedicated to her, by her husband, the celebrated Moritz Retzsch, and Lithographed by G. Weinhold, representing the following subjects: —Oberon Meeting Titania—The Fortune Teller—A Long Farewell to Love I gave—Brotherly and Sisterly Love—A Girl at her Toilet—and Thekla and Max Piccolomini. Fine impressions on India Paper.
- LE PARADIS DU DANTE.** Dessiné par Cornelius, containing nine Tableaux.
- UNDINE.** Fourteen Etchings to Undine, by C. S. Schultze.
- BISHOP (EPISCOPIUS) PARDIGMATA GRAPHICES.** Consisting of Fifty-Seven Etchings, after the most eminent Italian Masters and the Antiques.



LIST OF THE PRINCIPAL WORKS
OF
SIR EDWIN LANDSEER, R.A.,
With the Names of the Engravers.

SUBJECT.	ENGRAVER.
ABECORN CHILDREN	Cousins
ALEXANDER AND DIOGENES	T. Landseer
ALPINE MASTIFFS	do.
BEAUTY'S BATH	Cousins
BOLTON ABBEY IN THE OLDEN TIME	do.
BRAGGART	Parr
CAT'S PAW	Lewis
CATHERINE SEYTON	Simmons
CHILDREN FEEDING RABBITS	T. Landseer
CHALLENGE	Walker
COMING EVENTS	Ryall
COTTAGE INDUSTRY	F. C. Lewis
COVER HACK	Charles Lewis
CROSSING THE BRIDGE	Wilmore
DAIRY MAID	Cousins
DASH: a Spaniel	Bacon
DEATH OF A STAG IN GLEN TILT	Bromley
DEER STALKING, Set of Six Plates	T. Landseer
DIGNITY AND IMPUDENCE	do.
DISTINGUISHED MEMBER OF THE HUMANE SOCIETY	do.
DRIVE	do.
EOS	do.
FAIRY, Lady Bulwer's Spaniel	Lucas
FAIRY & BRUNETTE, favorite Horses of Lord Henniker	Dickenson
FALCON	Charles Lewis
FALCONER'S SON	Chevalier
FASHIONABLE MEMBER OF THE HUMANE SO- CIETY	Mitchell

SUBJECT.	ENGRAVER.
FIRESIDE PARTY	Gibbon
FISHERMAN'S DAUGHTER	Finden
FRESCO IN HOUSE OF LORDS	A. Woodcut
HAFED	C. Lewis
HAWK	do.
HAWK TRAINER	Burnet
HAWKING IN THE OLDEN TIME	C. Lewis
HIGHLAND DROVERS DEPARTING FOR THE SOUTH	Watt
HIGHLAND SHEPHERD'S HOME	Gibbon
HIGHLAND WHISKEY STILL	Graves
HIGHLAND BREAKFAST	Outrim
HIGH LIFE AND LOW LIFE	Lane
HORSES DRINKING AT A FOUNTAIN	Watt
HUNTERS AT GRASS	C. Lewis
HUNTSMAN AND HOUNDS	Ryall
INTRUDING PUPPIES	T. Landseer
JACK IN OFFICE	Gibbon
LADY AND SPANIELS	T. Landseer
LANDSEER'S ETCHINGS, Seventen Plates	E. Landseer
LARDER INVADED	T. Landseer
LASSIE HERDING SHEEP	Burnet
LAYING DOWN THE LAW	T. Landseer
LION DOG OF MALTA	do.
LITTLE RED RIDING HOOD	Robinson
LORD ALEXANDER RUSSELL	Lane
LORD COSMO RUSSELL	do.
MACAW AND LOVE BIRDS	C. Lewis
MANTILLA	Robinson
MISCHIEF IN FULL PLAY	Raddon
MOTHERS, a Set of Eight Plates	C. Lewis
MOUNTAIN TORRENT	Stockpole
NAPOLEON'S EAGLE	Ryall
NAUGHTY BOY	Finden
NO PLACE LIKE HOME	Gibbon
NOT CAUGHT YET	T. Landseer
ODIN	do.
OTTER HUNT	C. Lewis
OTTER AND SALMON	Jackson

SUBJECT.	ENGRAVER.
PACK'S PONY	T. Landseer
PEACE	Atkinson
PETS	Watt
PRINCESS ALICE	T. Landseer
PRINCE GEORGE'S PONY	Giller
QUEEN AND CHILDREN	Cousins
QUEEN VICTORIA'S PETS	Bacon
RANDOM SHOT	C. Lewis
RAT CATCHING	T. Landseer
REAPER	Ryall
REFRESHMENT	Cousins
RETRIEVER	C. Lewis
RETURN FROM HAWKING	Cousins
RETURN FROM THE WARREN	T. Landseer
ROEBUCK AND BUCK HOUNDS	Gibbon
RUSTIC BEAUTY, Companion to Beauty's Bath	Simmons
SANCTUARY	C. Lewis
SENTINEL	T. Landseer
SHEPHERD DOG IN THE SNOW	Lane
SHEPHERD'S CHIEF MOURNER	Gibbon
SHEPHERD'S GRAVE	do.
SHOEING THE HORSE	C. Lewis
SLEEPING BLOODHOUND	T. Landseer
SPORTING DOGS: NO. I. RETRIEVER & WOODCOCK	do.
SPORTING DOGS: NO. II. POINTERS	do.
SPORTING DOGS: NO. III. SPANIEL & PHEASANT	do.
STAG AT BAY	do.
STEALING A MARCH	Burton
STONE-BREAKER'S DAUGHTER	Burnet
SUSPENSE	Gibbon
SUTHERLAND CHILDREN	Cousins
TETHER'D RAM	Burnet
TWA DOGS	Gibbon
TWELFTH NIGHT	Robinson
WAITING FOR THE COUNTESS	Wass
WAR	Atkinson
WIDOWED DUCK	Burnet
WINDSOR CASTLE, IN THE PRESENT DAY	Atkinson
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